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Sir Henry P. de Bathe Bart

ESSAYS
on
PHYSIOGNOMY;

calculated to extend

The Knowledge and the Love of Mankind.

Written by

The Rev. JOHN CASPAR LAVATER,

Citizen of Zurich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

illustrated by

Several Hundred Engravings,

accurately

Copied from the Originals.

VOLUME II

LONDON:
Printed for W. LOCKE, *No.* 12, *Red Lion Street, Holborn.*
1794.

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DEDICATION

TO THE

SECOND VOLUME.

TO

HIS MOST SERENE HIGHNESS, FREDERIC, THE HEREDITARY PRINCE OF ANHALT DESSEIN.

SUFFER me, Sir, to offer you the ſame ſentiments of reſpect and animation which I entertain for your illuſtrious parents. For thoſe ſentiments I am indebted to His Moſt Serene Highneſs, your Father, whoſe elevated and amiable character I have had ſuch frequent occaſion of venerating. I owe them to your auguſt Mother, whom the voice of the public ranks with the moſt accompliſhed Princeſſes. What felicity do I experience in being able to offer the ſame homage to your Highneſs, in dedicating to you this Second Volume of my Eſſays on Phyſiognomy! Accept it, Sir, as a declaration of my reſpectful affection for your perſon, and as

as a pledge of the pleaſing expectation I derive from the qualities of your intellect and heart, in favour of the beſt intereſts of human nature. I have the temerity to flatter myſelf, that this Work may afford your Highneſs an uſeful topic of ſtudy and contemplation.

In this view I have the honour to ſend it forth under your protection; and this, I truſt, is the only view you will aſcribe to me. May the preſent I offer you, illuſtrious Prince, prove acceptable!

Zurich,
May 31, 1783.

JOHN CASPAR LAVATER.

LECTURE

LECTURE I.

OF THE PRETENDED ERRORS OF THE PHYSIONOMIST.

THE moſt expert phyſionomiſts, it is ſaid, are ſubject to miſtakes in judgment.

It is of conſequence to us, by ſome obſervations, to encounter this objection; one of the moſt formidable that can be ſtated againſt phyſiognomy.

I admit, in the firſt place, that there is ſomewhat of veracity in this aphoriſm; I ſhall, however, attempt to prove, in a few words, that the phyſionomiſt may appear to be impoſed on, and even that the more an adept he is, the more he muſt ſeem to be miſtaken, though, in effect, his concluſions be well ſanctioned.

Thus, we allow, that the phyſionomiſt is at times deceived: we muſt, however, maintain, that his miſtakes are deciſive of nothing more than the confined nature of his intellect; but it does not any way enſue, that the ſcience is fallacious. To infer from the errors of the phyſionomiſt, 'that phyſiognomy in general de-'ſerves no confidence,' is equivalent to aſſerting, that the human underſtanding is an abſolute chimera, becauſe every reaſonable man may chance at times to act in oppoſition to that reaſon.

To conteſt, ſolely on account of the errors, the capability of the phyſiognomiſt, is like arguing in this way: 'Such a man's 'retention has oftener than once deſerted him, therefore he poſſeſſes 'no memory; or beyond diſpute that endowment is in him pecu-'liarly deficient.' The conſequence is not by any means ſo plain; and with the view of determining it, you muſt commence with enquiring, what relation there is between the inſtances in which it has proved faithful, and thoſe in which the contrary has been the caſe. A miſer ſhall, perhaps ten times in his life, beſtow money; is that enough to gain him the fame of liberality? In the firſt place, inveſtigate what he is able, and what he ought to give, more than he has. A virtuous man may, oftener than once, have done wrong; but do not withdraw your affection from him till you are informed in how many inſtances his conduct has been unſullied. The perſon who games often is certainly in greater danger of loſing, than the man who abſtains from all play. Thoſe who have gained the proficiency in ſkaiting, fall at times, and yield a ſubject of merriment to the tranquil lookers on. The man whoſe benevolence relieves a number of the diſtreſſed, hazards the frequent abuſe of his liberality. It is very clear, on the other hand, that he who never beſtows any thing, riſques no danger of impoſition on his charity; he may, therefore, plume himſelf upon a caution which guards him, in this inſtance, from all ſurprize. He who never forms an opinion, doubtleſs, avoids the danger of a wrong deciſion. The phyſionomiſt judges oftener than the man who views the ſcience as an object of ridicule; for this reaſon, he is more frequently in hazard of error, than the perſon who avoids giving any phyſiognomical judgment. He is, in the conſideration of the anti-phyſionomiſt, what the liberal perſon is in the view of the miſer. 'The charity of that man is totally miſapplied,' ſays the miſer. The anti-phyſionomiſt's expreſſions are to nearly a ſimilar purport, when he aſſerts, 'that all the concluſions of the 'phyſionomiſt are ill founded.'

And where is the favourable judgment pronounced by the phyſionomiſt whoſe equity cannot be conteſted? There is not a perſon in the world, however informed, however enlightened, however good, who does not bear within him the ſtamina of every failing, of

of every crime; in other language, there is no man whoſe nobleſt tendencies may not exuberate, or take a wrong direction.

You notice a man, mild and pacific, who ten times repeatedly ſhall have obſerved ſilence when provoked to anger, who perhaps even never loſt patience under the perſonal indignities he endured. The phyſionomiſt traces in his countenance all the nobility, all the fortitude of his ſoul. At the firſt glance he will ſay, 'his 'mildneſs is not to be diſcompoſed.' You give no anſwer, perhaps you ſuffer a ſmile to eſcape you; or elſe you exclaim, 'Ad-'mirable phyſiognomiſt! why, I myſelf ſurpriſed that very per-'ſon in an extreme agitation of warmth!' But on what circumſtance did he loſe himſelf in ſo wild a manner? Was it not, perhaps, when ſome highly valued friend was infamouſly aſperſed? 'Yes; his zeal for the vindication of his friend made him loſe 'ſight of his general conduct.'

'What further is wanting to demonſtrate, that the ſcience of 'phyſiognomy is an illuſion, and the phyſionomiſt a dreamer? In 'good earneſt, which of the two is right, and which has formed a 'wrong deciſion? A man of the beſt underſtanding may ſay a 'weak thing—the phyſionomiſt is appriſed of it—does not think 'of eſtimating it in the account, but ſays, that ſuch a man is 'poſſeſſed of much capacity?'

And you affect to deride this concluſion, becauſe ſomething weak has eſcaped the man of capacity in your preſence. Again, on which ſide does the error lay? The phyſionomiſt pronounces not on one, nor on ſeveral actions, as a phyſionomiſt: it is not entirely from actions that he forms his opinion; he views the manners, the character, the eſſential qualifications, the faculties, the governing energies, which, in particular caſes, range themſelves in oppoſition to the conduct.

But, more: the perſon who is eſteemed weak or criminal, perhaps poſſeſſes natural abilities; his breaſt may incloſe the ſeed of every amiable quality. If the phyſionomiſt's eye, who is attached to mankind, and willing to ſearch for what is valuable in humanity, diſcovers ſome veſtiges of theſe felicitous diſpoſitions, if he

communicate what he has found, or if he even goes the length of hesitating on pronouncing a decided opinion against that man, he directly, in this instance also, becomes the object of laughter. And yet is it not possible, the whole time that an ardency for the pursuit of the most elevated rectitude, that the fire of genius may lay smothered beneath the ashes, till the quickening breath of liberality enliven and blow them up into a flame? All that is wanting, is to draw near to the inanimate pile, to blow on it with confidence, though, after the first, second, or even third attempt, nothing were yet to be perceived but ashes.

It is true, the indifferent observer will perhaps retire, will laugh, will relate the occurrence wherever he chance to go, and amuse himself at the physiognomist's expence; but the latter will soon enjoy the produce of his patience, and warm himself at the fire which he kindled.

The best propensities are oftentimes disguised beneath the most repulsive exterior (we shall elucidate afterwards why this must be so). A common, unacquainted eye, discovers nothing but destruction and horror; it perceives not that education, and other particulars, have thrown a difficulty in the way of every exertion that pointed to perfection. The physiognomist watches, investigates, and pauses before he gives his opinion. He hears a thousand tongues exclaiming, 'See what a man!' But in the midst of the confusion, he discriminates another voice, a sound from on high, addressing him also, 'See what a man!' He discovers occasion for worshipping where others blaspheme; because they are either not able or willing to understand, that the identical representation from which they retire with horror offers vestiges of the power, the omniscience, and the bounty of the great Creator.

The physiognomist, who is a man and a professor of Christianity, that is to say, an intelligent and a virtuous man, acts very often in contradiction to his physiognomical instinct. I explain myself very imperfectly; he seems to act in opposition to the judgment he forms of particular persons; he behaves to them, not in conformity to the opinion he has made of them. Another occasion of the apparent errors of the physiognomist, and which so often despoils him

him of the character of an accurate observer, or ever subjects to sarcasm both the spirit of enquiry and the truth: The beggar presents himself at the gate of the physionomist; he observes villain imprinted on his countenance, but does not even then repulse him; he addresses him with feeling; he darts a penetrating look into his mind—and there what does he perceive? ah! turpitude, degradation, total misery!

Still further: Does he make no other discovery? How! a total negation of virtue? But admitting that to be the case, yet he must perceive the clay which neither can, nor must address the potter, 'why hast thou formed me in this manner?' He views, he adores silently, and, hiding his face, disguises the tear which conveys impressive energy, not to the human race, but to the great Author of being. He gives to the miserable wretch, with the kindness of a brother, the aid of benevolence. The charity is offered, not merely from the feelings of pity for an amiable wife who shares his misery, not merely from affection for their unoffending children pining for the want of help, but from affection to the unfortunate sufferer himself, from affection to the Deity who has formed every thing, even wicked and abandoned men, for his glory: with the wish of fanning into a flame a little spark of virtue he perceives, he bestows his bounty; it is applied improperly by the wretched object—that is of no importance. The christian has obeyed the dictates of his feelings. But, however, the exclamation no doubt will be, supposing his mode of action to have been noticed, 'mark 'in what manner that benevolent man submits to be deceived!'

It is not ordained that man should decide on the conduct of his brother mortals. O! to what a height is not the tender physionomist satisfied of this truth. The Master of the human race, the greatest, visited this globe to be the saviour, and not the judge, of mankind. But it was not that the crimes of the wicked were hid from his sight; when it was necessary that they should be unmasked, he shewed them; he forgave; he sentenced not, punishment was not his—'depart, and sin no more.' Did he not condescend to suffer a Judas in his sight, to retain him as his disciple, and embrace him, convinced as he was, of his being the traiterous villain who was afterwards to give him up to his enemies?

Without

Without virtue, knowledge is folly. Heavenly Saviour! I would not crave thy eye, without thou wouldſt alſo beſtow on me thy heart. May benevolence direct my conduct, and juſtice guide the opinions I may form!

We will imagine a new inſtance: A man bearing a reputation ſhockingly infamous, and a woman of ruined character, who have been found guilty ten times, and in every circumſtance aſſerted their purity, are in courſe of time unjuſtly accuſed, and refer their caſe to the phyſionomiſt. He diſcovers, after having tried them by every mode of proof, that the charge in this particular is wrong. If he aſſert the innocence of the accuſed, prudence tells him that he hazards the attack of ſarcaſm. His conſcience will not ſuffer him to be mute. He boldly certifies, 'that guilty at preceding 'times, the parties are in their preſent conduct ſpotleſs.' The judgment is immediately cenſured by every tongue. From the phyſiognomiſt it is exclaimed, 'Such a deciſion ought not to have 'been heard.' Where reſts the miſtake, I again enquire?

I have now provided, I perſuade myſelf, certain ideas which may induce men of judgment to decide on the phyſionomiſt with caution, adequate to that which they require from him in the opinions which he ſhall give on other perſons, and with reſpect to themſelves.

ADDITION.

Phyſiognomical ideas and concluſions fare exactly the ſame as ideas and concluſions on every other topic. You muſt eternally give up the uſe of the deciding power, if you endeavour to obviate every falſe idea, all incongruity. That his concluſions ſhould be the general ſtandard of judgment, is what no man ought to aſſert. One refuſes with unconcern, or even with diſdain, that which ſeems to another lovely, without compariſon, god-like. The greateſt precaution muſt, however, be obſerved, not to apply this axiom to a wrong purpoſe, by arguing as follows: 'What is 'amiable

amiable and valuable to one perſon, appears quite oppoſite in 'the eyes of another; no point therefore can be decided on; the 'ſcience of phyſionomies is therefore an abſolute illuſion.' But oppoſite is the fact. I aſſert, that all judgments poſſeſs ſomewhat which may be ſtiled their phyſionomy; exactly as all ſenſible appearances have one appropriate to themſelves, and that there is no evidence of the variation of the ſubject from the diſſimilarity of opinions. For inſtance, lay hold of a book, deſcribing, in the moſt vivid lights, the pangs and the enjoyments of the tender paſſion. Thoſe in early life obtain it, devour every ſentiment, extol it as a maſter-piece. An aged man takes up the work, cloſes it indifferently, or, perhaps, angrily. 'Ah,' exclaims he, 'it is the mode 'of the times—love-ſick trifles. But what want do we feel of 'ſuch compoſitions?' The heroes of the different parties happen to meet together. One aſſerts that the book is deſpicable; the other defends the merit of it. On which ſide does the juſtice of the cauſe remain? Who is the perſon qualified to arbitrate?—The phyſionomiſt only.

The contending parties are thus addreſſed by him: 'Your 'conteſt reſts entirely on the expreſſions, deſpicable and meritorious. Be calm. The compoſition on which you are arguing 'is not diſtinguiſhed in any degree by extremes. Of the reaſon 'why the effect is ſo contrary on each of you, I will inform you. 'The character of the hero of the novel is by you, my virtuous 'youth, appropriated to yourſelf. Your deſire, your amiable diſpoſitions, are congenial to him. The very chimera that deceives 'you, impoſes upon him. He feels, he reaſons like you; and in 'him you admire yourſelf. And you, my venerable friend, if 'the work compriſed aphoriſms of philoſophy, and the inculcations of experience, would approve it more highly.'

Opinions of ſuch contradiction, relative to the ſame work, deſcribe the characters who give them. To fix the intrinſic worth of the book in diſpute, we muſt refer to an unbiaſſed arbitrator. And then, are we entirely convinced that this arbitrator will tenaciouſly preſerve his candour, nor ever incline towards his own image? It may happen ſo; but we muſt conſider, that this arbitrator

is

is only human. On this account, we offer here only Eſſays, ſimple Lectures, that, nevertheleſs, poſſeſs alſo their phyſiognomy; and every deciſion, given with integrity by our readers, may ſerve as a Supplement to our Lectures.

An exact connexion exiſts in this globe between every part of the great whole. This is a fact which we ſhall more than once ſet in proſpect ſubſequently. The Deity alone underſtands the univerſality of relations. On this argument, all our compoſitions, philoſophical or phyſiognomical, cannot ever be more than rough draughts or ſketches.

LECTURE

LECTURE II.

ON HYPOCRISY, DECEIT, AND CANDOUR.

ONE of the moſt formidable and common of the objections which operate to the ruin of that confidence which ſhould be paid to the ſcience of phyſionomies, is drawn from the diſſimulative faculty; an art ſo often uſed, and puſhed to ſuch an extent. I ſhall think I have nearly triumphed, if I bring forwards a ſubſtantial refutal of this objection.

'We hear it aſſerted, that men make every exertion to attain 'the appearance of more knowledge and virtue than they really 'poſſeſs. The manner and accent of integrity they cloſely ſtudy, 'they imitate its language, and the deception is ſucceſsful. The 'world is cheated and deluded by them; and, in the end, they 'attain ſuch maſterſhip in duplicity, that they baniſh every doubt 'which may be entertained of their probity. Thoſe who have 'devoted themſelves to the ſtudy of phyſiognomy, men of the 'deepeſt ſkill, of the acuteſt penetration, have oftentimes been 'impoſed on, and continue to be deluded, by theſe deceiving ex-'teriors. What certainty then can phyſiognomy ever gain to 'itſelf?'

This is the purport, in all its energy, of the doubt which I am going to combat. That men of the greateſt perſpicacity may be ſtrangely duped in the judgments they form of particular perſons,

and that hypocriſy may be extended to an amazing length; theſe are truths which I clearly admit; yet, although I ſtart no objection to them, I conſider, that, viewed as connected with the ſcience of phyſiognomy, the objection in diſpute is by no means ſo terrific as it is generally thought, or as certain perſons deſire it to be thought; and on the enſuing two arguments, my opinion is chiefly eſtabliſhed. In the firſt place, the external of man poſſeſſes many things incapable of being varied; and an internal characteriſtic is, without diſpute, declared by theſe very circumſtances. And, ſecondly, artifice itſelf has appropriate traces, though not eaſily diſcriminated by the uſe of ſpeech or ſigns.

'Many things, I aſſert, exiſt in the external of man, incapable 'of being varied; and an internal characteriſtic is, without doubt, 'decided on by theſe very circumſtances.' As an inſtance, who is the perſon capable of inclining, at will, his boney ſyſtem? Who can make his forehead uneven and angular, when it is by nature of a regular form; or exhibit it in the manner of an arch, when Nature has rendered it flat? What man is capable of changing the colour, the form and the ſituation of his eye-brows, to vary his lips to larger or ſmaller dimenſions, to elongate his chin into a point, to round it; or, in lieu of the flat noſe Nature has beſtowed on him, to place a Grecian one?

Where is the perſon who can render hollow eyes prominent, beſtow on the organs of viſion a deeper or lighter ſhade, or alter the colour of his eyes? Exactly a ſimilar thing may be pronounced of the ears, their form and ſituation, of their cavity, their height, and the ſpace between them and the noſe. A like remark may be made of the ſcull, the greater part of the profile, the vibration of the pulſe, the colour, the muſcles; each of them ſo many undoubted ſigns of the temperament and manners of the man: which we ſhall ſubſequently demonſtrate, or as it certainly would be very eaſy to demonſtrate, and as it is daily perceivable to an enquirer poſſeſſing the ſlighteſt experience.

But where is the poſſibility of fraud in theſe inſtances? How can thoſe parts of the human body I have named, and, on the whole,

whole, almoſt all which are external—in which way, I ſay, can they be ſubject to diſſimulation? We will ſuppoſe one of an hypochondriacal turn attempting a ſanguine air, or a man liable to paſſion affecting a phlegmatic one, does it reſt with himſelf to alter immediately his blood, colour, nerves, muſcles, and the appearances which delineate them? Suffer one of an impetuous diſpoſition to aſſume the mildeſt accent of voice, the moſt tranquil manner, will not the original colour and prominency appear on the view of his eyes? Will his teeth alter their ſituation, or his hair its nature?

Such a perſon will, in vain, endeavour to aſſume the appearance of underſtanding; he will never be able to accompliſh an alteration on the profile of his countenance (the lips only excepted, and they can ſuſtain but a very trifling change), or ever gain the look of an intelligent or great man. The boney part of his forehead will always continue in its original ſtate, though he may compoſe or wrinkle his ſkin. The real genius, the man of eminence, can never forfeit, nor totally hide, the certain ſigns of the ſagacity he is gifted with; exactly as the fool poſſeſſes not the power of concealing all the indications of his folly. Was ſuch a power poſſeſſed by him, he would ceaſe to be a fool.

The doubt may be urged, that, viewed under other configurations, the external of man may yet greatly facilitate deception—Allowed; but I aſſert, at the ſame time, that the diſcovery of that fraud is not by any means impoſſible. I confeſs myſelf even convinced, 'that there exiſts not any kind of hypocriſy or deception, 'but what poſſeſſes fixed and ſenſible characters, although it may 'prove not very eaſy to pourtray them by language or marks.' But it is to be aſcribed to the obſerver, and not to the ſubject, that theſe diſtinctions have heretofore been imagined indeterminable.

A phyſiognomical capacity of the acuteſt nature, much ſkill, and continued experience, are, I allow, requiſite to obſerve and to determine them. I will even venture to concede, that one does not, in every inſtance, prove fortunate in endeavouring to elucidate them by lines, language, or diſcriminate ſigns; and yet, that theſe diſtinctions of themſelves are capable of determination is not leſs a

fact. What! have force, the attempts of the mind, that perturbation always attending diſſimulation, no ſigns, diſtinguiſhable at leaſt, though perhaps not determinable?

'Does the hypocrite attempt to veil his thoughts? A contention exiſts within him between the wrong which he would offer, and the right which he aims at concealing. Every motive of action is embarraſſed by this combat. The heart, whoſe buſineſs it is to impel the ſpirits, animates them in the courſe which they ſhould naturally purſue. With the view of miſguiding, the will comes forward in hoſtility, impedes them, keeps them in confinement, attempts to divert their progreſs, and hinder their effect. However, many of them accompliſh a flight; the deſerters ſpeed to convey exact intelligence of the proceedings of the interior cabinet. In this manner the greater ones deſire is to hide the truth; the more impetuous is the contention, and the fraud expoſes itſelf with greater facility.' This is the way in which Don Pernetty explains his ſentiments, and I am entirely of his way of thinking.

I perceive a calamitous example before me at the inſtant I am writing; but whether it operates in my favour or not, it is not for me to determine:—

Two perſons, about the age of twenty-four, who have many times been before me, affirm, in the moſt poſitive manner, two propoſitions, which plainly militate againſt each other. 'You are the parent of my infant,' one aſſerts; the other, 'I had at no time any communication with you.' Both of them muſt be aſſured, that one of theſe declarations is a fact, the other not ſo; one party muſt of courſe be defending a lie, and the other be actuated only by veracity. A hateful impoſition, and calumniated virtue, are, by this means, at the ſame moment in my view. It is evident from this, that one of the parties poſſeſſes the talent of diſſimulation to a great height, and it enſues, that the darkeſt fraud can take the external of injured virtue. Certainly, it may; it is degrading that it may; or not with propriety that it may; it is, no doubt, a privilege of our nature, poſſeſſing liberty by its eſſence, to be capable as well of the higheſt degree of purity,

as

as of a depravity immeaſurable; and it is preciſely this capability which ſtamps eſtimation on the endeavours of human nature to reform, and aſcend to the ſummit of virtuous elevation.

It appears ſhocking, then, not that infamous falſehood can take the ſemblance of perſecuted goodneſs, but that it really does put it on. 'It does, then, put on that diſguiſe. What can the phyſiognomiſt ſay on that topic?—he is here preſent.'

Two perſons, I perceive in my preſence, the one feels no neceſſity of forcing diſguiſe to ſeem what he really is not; aſtoniſhing attempts are made by the other, who, therefore, muſt conceal them with the greater anxiety. The perſon really criminal appears to poſſeſs more boldneſs than the other who is free from guilt; however, be aſſured, that the tongue of rectitude has greater force, ſuperior oratory, higher ability of enforcing conviction—be aſſured, the countenance of the unoffending man is more ingenuous than that of the deceiver.

I ſurveyed that countenance with the feeling and indignation which heart-felt integrity, and abhorrence of guilt, give riſe to; that countenance which it is impoſſible to delineate, and which ſaid, in the moſt forcible ſtile, 'Doſt thou dare to deny it?' In the ſame moment, I particularized another look, ſhaded by a cloud; I heard an accent coarſe and haughty, but more hollow, fainter, replying, 'Yes, I dare to deny it!' In the poſition, particularly with reſpect to the action of the hands, in the gait and manner as they were brought forwards and diſmiſſed, the downcaſt countenance of the one, the abaſhed look, the tip of the tongue approximating to the lips, at the inſtant when I was deſcribing every thing that was ſacred and aweful in the oath they were about to take; while in the other was diſcernible a countenance ſteady, unembarraſſed, amazed; that appeared to ſay, 'Righteous God! what, dareſt thou to ſwear!'

You may confide in me, reader, I knew, my feelings told me, who was the offender, and who the innocent perſon.

Truth

Truth is on the ſide of the advocate of the widow Gamm, when he ſays, 'This heat, if I may make uſe of the term, is the pulſe of 'unoffending virtue. Innocence poſſeſſes ſounds ſuperior to all 'imitation; and woe to the judge who is not able to particularize 'them.'

Another French author remarks (I believe Montagne), 'What 'eye-brows! what ſhoulders! each motion ſpeaks; and in a 'tongue underſtood without tuition, and in a tongue that is uni-'verſal.'

I am not capable of leaving a ſubject ſo important as this, without adding ſome other obſervations. What enſues is of a nature entirely general.

LECTURE

LECTURE III.

THE PRECEDING SUBJECT CONTINUED.

THAT which we ſtile integrity, candour, is the ſimpleſt thing we can poſſibly imagine, and alſo the hardeſt to explain. They are terms whoſe import is, at the ſame time, very wide and very confined. I ſhould be inclined to pronounce a being of perfect integrity a Deity, and one devoid of every ſentiment of honour an infernal ſpirit. Men are not, however, either deities or infernal ſpirits; they are men, and no one of the human ſpecies is completely virtuous or vicious. When we ſpeak, therefore, of fraud and honeſty, the terms muſt not be underſtood in a rigid way. We will own him to be an honeſt man, who is induced by no vicious intention, or depraved view, to attempt diſſimulation; and rank him as a deceiver, whom the proſpect of gaining ſome intereſted point, tempts to aſſume a falſe appearance in hopes to profit by the loſs of ſome other. This eſtabliſhed, that which enſues is what I have to ſay further with reſpect to diſſimulation and candour, as they are connected with the phyſiognomy.

I am the perſon who has been deceived by hypocriſy, if ever any perſon was. If any perſon ever had occaſion to view the practice of diſſimulation as an obſtacle to phyſiognomy, I am the man. But in ſpite of that, the oftener I have been impoſed on by the

the external of a feigned integrity, the more I conceive myself juſtified in aſſerting, 'that reliance may be placed on our ſcience.' The feebleſt mind, we might perhaps ſay, will become, in the courſe of time, cautious, when continued impoſition has alarmed it, and prudence will be the neceſſary conſequence of an attentive habit. With the view of diſcovering the exact ſigns of probity and fraud, I have ſeen myſelf forced, in a certain degree, to concenter all my energies; or, in different terms, to ſtrengthen and analyſe, in a particular degree, that obſcure emotion which I experience at the primary view of a perſon—an emotion ſo natural, ſo right, and to which, however, my breaſt and my underſtanding oppoſed my giving too unqualified a confidence: but which failed in impoſing on me; for, in every inſtance that I have attempted the obliteration of this primary emotion, I have found cauſe for repentance.

There is a neceſſity, if we mean to convict the deceiver, to ſecure him at the inſtant when, thinking he is in private, he has not changed his real character, nor had opportunity to attire his features in the manner he is ſo able to put on. The hardeſt thing in exiſtence, but yet in my opinion the eaſieſt, is to trace out diſſimulation. Hard to diſcover, ſo long as the deceiver imagines himſelf obſerved; eaſy the inſtant he forgets that he is noticed. On the other hand, it is a matter of greater facility to deſcry and to feel impartiality and rectitude; for the reaſon that they are continually in a natural ſituation, and feel not the neceſſity of having recourſe to force or ornament.

We muſt minutely notice, at all events, that fear or apprehenſion may imprint the ſemblance of fraud on the moſt virtuous features.

It may oftentimes be noticed, that a man, who is relating an occurrence to you, or divulging ſomething in the confidence of friendſhip, dares not ſtedfaſtly oppoſe his countenance to yours; and not from guilt, but timid baſhfulneſs.

On the whole, we entertain an indifferent idea of a perſon who addreſſes us with a down-caſt air, and are inclined to doubt his integrity.

yet there exists another distinction of men, in number much superior, in whom we shall discover, hearts not obdurate and ferocious, but feeling, elevated and respectable; of organization the most delicate. These men, we may exactly say, encounter the greatest hazard of deficiency with respect to liberal feelings; and are continually verging to the edge or more properly the precipice and chasm of insincerity: from this may be deduced the custom they fall into, of not looking at the person they are addressing; we see them oftentimes stooping to use flattery, which they inwardly despise. In their moments of wit and jocoseness, some man of worth is injured, or the sacred feelings of friendship wounded: alas! that friendship should be sacrificed to a wretched witticism! We will not place him among the liberal and feeling, who can degrade himself by such a conduct. Christ and Belial cannot be more contrary than indulgent friendship, and biting raillery; a little jocoseness, however, on subjects, awful, sacred, religious; alas! the fearful and inert, though completely upright mind, will sink into this deception with but too much facility; too weak to oppose or deny, he will oftentimes pledge his word to two parties, for what he is capable only of bestowing on one; the sentiments of both are espoused by him, while he should have defended one opinion, and abandoned the other: Bashfulness, (false shame) more dissemblers than inveteracy and interest ever formed, have been produced by ye.

To come back to our topic, bashfulness and illiberality, deceit and inertion, in their appearance, have many times a remarkable similarity; it will never, however, be possible for a person who has grown aged in the modes of peculation, and who uniting fearfulness with pride, has attained a proficiency in the practice of seduction; he will never be capable, I repeat, of raising the gratifying sensation which candour impresses on the soul; imposition may be in his power, but in what manner? the assertion may be made, 'that it is utterly out of his power to speak, to carry this semblance, if he is not sincere;' but it will never be asserted, 'my 'feelings were in perfect unison with his, I am at home with him, 'his features witness his integrity, yet more than his language.' Of this nature nothing will be mentioned, but if by chance expres-

ſions ſomewhat ſimilar ſhould be uttered, they would not be the conſequence of an abſolute belief, which riſes ſuperior to every idea of ſuſpicion; a glance, a ſmile, a look, you convict the diſſembler: when you are ſcarcely noticed; it is you who lock the heart againſt his treacheries.

Ultimately, the primary feeling raiſed in us by fraud, the deep emotion which at firſt we had ſmothered or refuſed, will ſtrike through the covering which had been drawn over it by the underſtanding; at all events, when we are convinced of having been impoſed on.

In what place then exiſts that integrity, native and unmodified, characterized wirhout exertion, and which imparts itſelf without heſitation? Where ſhall we find the features denoting brotherly love, openneſs, liberality; the features fair and clear without awe or compulſion; aſſured rectitude, with its intrepid air, never avoiding inſpection or ſhrinking from the view! Felicitous is the ſituation of the perſon who has diſcovered it; if he ſacrifice all his poſſeſſions, it is incumbent on him to become the purchaſer of a treaſure ſo valuable.

ADDITION.

SEE THE PROFILE OF A FAMOUS OBJECT OF CRIMINAL JUSTICE.

It is the profile of a famous object of criminal juſtice, which I now offer to the view; it is aſſerted, that he carried diſſimulation to its greateſt height: that this imitation is too vaguely taken, to allow of my inſuring the reſemblance, is a fact; however, to conſider it as it really is, that eye in other particulars ſo praiſeworthy, united with that mouth, and that ſhort noſe, carrying an appearance of timidity, muſt always excite doubts of hypocriſy: it is very doubtful with me, if any perſon would pretend to diſcover in this profile, the ſtamp of that bewitching liberality by which the heart is impelled and penetrated.

LECTURE

LECTURE IV.

ON HUMAN LIBERTY AND ITS BOUNDARIES.

THE freedom of the Bird in the Cage, is an exact emblem of human liberty; this is my ſentiment on this ſubject, ſo intereſting. Man poſſeſſes his circle of activity and feeling, and that deſcribed boundary it is impoſſible for him to ſurmount, in the ſame manner as our bodies have lines by which they are circumſcribed, ſo our minds have their particular boundaries in which to act: but that boundary is imperſcriptibly fixed.

One of thoſe never to be forgiven enormities, by which Helvetius has offended both underſtanding and experience, is the aſſertion, in which he attributes to education, ſolely the power of forming and correcting the diſpoſitions of humanity: in this period of philoſophical enlargement, no ſentence of greater incongruity has perhaps been advanced. What perſon will doubt, that with particular heads, particular conformations, men are endowed with, or denied the power of feeling particular emotions, of gaining particular capabilities, a particular capacity of action? I uſe the expreſſion, "endowed with, or denied the power," for the reaſon that power and capacity are bounded by points at which they terminate: to think of forcing any perſon to reaſon, to ſympathize, as I do, would be to exact, that his forehead and noſe ſhould take the ſemblance of mine; it would appear like addreſſing the Eagle, 'copy

" the liſtleſs motion of the tortoiſe," and ſaying to the tortoiſe, " emulate the flight of the imperial bird."

Do but admire the philoſophic ſentiments of our modern Lucians; they would perſuade us, that, ſimilar to the ſoldier who is deprived of his individuality by the blows of his commander's cane, which oblige him to govern every movement by thoſe his neighbour practiſes, or the file leader; we alſo ſhould follow motion by motion, in obedience to their mode of exerciſe, the courſe which it ſuits them to lay down. The ſtudy of phyſiognomy, the profoundeſt knowledge of humanity only, can abrogate this the moſt hateful of all uſurpations; we can be no more than what we are, and can perform no further than our capacity enables; we may elevate ourſelves to a certain height, but higher we cannot riſe, were exiſtence itſelf to be the forfeit: we ought to eſtimate every man according to his appropriate faculties.

The queſtion is not aſked, " how ſhould we act in his ſituation?" but, " what is his ability of performance in conſequence of the " powers with which he is gifted; how much may be hoped from " him, conſidering the particular ſituation of the caſe?" Aſk, human beings, offspring of the ſame parent, when will you decide juſtly of your fraternal connections? how long will you continue to demand from the perſon of ſentiment, the profound learning which belongs ſolely to the abſtract reaſoner; and from the abſtract reaſoner, ardent ſenſibility? It is ſimilar to ſearching for apples on the vine, and expecting pears from the apple tree: in the ſame manner as men cannot ever arrive at the ſuperior qualifications of the celeſtial nature, if it was ever ſo much the point of his aſpiring hopes, ſo every particular man has his individuality, and it is not more impoſſible for him to take the appearance of an angel, than it is for him to identify himſelf with another perſon. Should I chance to perceive a countenance ſimilar to my own, if I was not conſcious of myſelf by ſentiment and knowledge, I ſhould make the aſſertion with thorough certainty, 'that no mode of tuition, no 'ſituation, could any way combine with that appearance the dauntleſs valour of Charles XII. or the algebraic mind of Euler, or

'Linnæus's

'Linnæus's classifying spirit, while the forehead and nose retain 'their original structure and conformation.'

In my own province I am at liberty; the capability of doing as I think fit in my own circle of action is mine; so much must not be demanded from me who have only received one talent, as from him who has had two; yet the right or wrong use of that talent, which has happened to my share, rests solely with myself: there has been given as my share a certain degree of intellect—I possess the power of using it, of adding to it by exercise, of decreasing it by torpid languor, and by a certain ill use to annihilate it: but I shall never be able, with that degree of intellect, to do what might be performed with a double quantity of that intellect exercised in the same way: vigorous attention will enable you to emulate negligent genius, and possessing considerable intellect, we may approximate the most elevated ability, which should have been continually deprived of all opportunity of cultivation: in other words, assiduity appears to gain the height of talents, and talents seem to rise to the height of genius; yet no effort of assiduity will ever succeed in attempting to supply talents and genius; each individual must continue what he is, excepting that there remains the possibility for him to mature, to exert, to open himself to a determinate point: every man is a superior and king, yet only within the limits of his particular territory, should it be large or confined; it is in his power to make his income equal to that of a domain, doubly as extensive as his own, if he attend to the arts of improvement, and the owner of the larger space neglect proper cultivation; but he cannot enlarge his own limits without the rightful lord bestows on him the unoccupied ground of his neighbour to improve. A conception of human freedom the most exact, and a proper idea of the limits to which it is confined, are of great service in making us lowly, courageous, meek, active. Thus far, and no further: but thus far is the language of the Deity, it is the spirit of physiognomy and truth, which accosts us in these words: and to every one who hath ears to hear, pronounce, Be that which thou really art, and attain that character which thou art capable of attaining.

Each

Each character, each phyſionomy is capable of the moſt wonderful changes: yet theſe changes are determined in this or that particular way; each individual poſſeſſes a large circle of action, and ſees himſelf the owner of ground, which he may may plant in agreement to the manner of the ſoil: however, he can plant no other ſeed but that which he has received, and improve no other land but that on which he has been fixed.

There are various ſorts of veſſels in the ſuperb dwelling of the Deity, all of which declare the majeſty of the glorious Maſter; of theſe, part are of gold, part of ſilver, a great number are formed of wood; each has its intention, its uſe, all are alike worthy of the great Being who formed them; all are vehicles under his direction, the ideas, the revelations of the eternal God; the ſtamp of his wiſdom and energy: yet the nature of the veſſels do not alter, they continue in their original ſtate; the golden veſſel may be obſcured by deficiency of uſe, but will continually remain a precious metal. The wooden one may happen to be of more ſervice than the golden veſſel, yet it muſt ever continue a wooden veſſel. Neither meditation, nor the labours of tuition, nor any activity can beſtow on us another nature. To dream of drawing from the violin the ſound of the flute, or the ſound of the drum from the trumpet, would be perfect inſanity; the fact however is, that the violin tuned in a particular way, and exerciſed by the touch of a certain player, will accumulate ſounds in infinite degrees of variation; but theſe will not ever be the ſounds of a flute: exactly as the drum never reſembles the flouriſhes of the trumpet, though played on in a thouſand diſſimilar modes.

CERTAIN ADDITIONS.

Some few inſtances will ſuffice to explain what I have juſt offered, concerning the freedom of the ſoul of man, and the bounds in which it is confined: there exiſts countenances which appear to proclaim but one tendency, one particular diſcrimination of action. Particular individuals within the bounds of their own circle, are heroes,

1
2
3
4
5
6
7

A Man of Steadineſs.

A Poet

heroes, and mere non-entities beyond it; in the ſame way particular features diſcriminate particular modes of feeling: they poſſeſs, if I may uſe the expreſſion, the monopoly of it, while they appear to want organs for every other kind of ſenſibility.

I. See Plate of a Poet.

The profiles of ſome perſons, of nature and ſentiments widely oppoſite, are now to be laid before the reader: every one by the form and ſolid features is ſtationed ſeparate in a diſcriminate ſphere, in the which, he may uſe a fixed proportion of freedom and energy, and out of which he cannot perform any thing of moment.

The commencement is, with the profile of a deceaſed poet, whoſe writings poſſeſs a pleaſing manner. This proportion of countenance, though it may not entirely baniſh every ſpecies of abſtract and deep enquiry, will occaſion it to be at any rate, attended with ſome difficulty: the works of the prototype, in the ſervice of the Muſes, may have harmony and beauty, but he will never attain the grandeur of ſublimity, or penetrate the depths of metaphyſical ſubtlety.

II. See Plate of Six Heads.

The higheſt preſumption, and, at the ſame moment, the moſt egregious egotiſm, would be manifeſted in any attempt to define the ultimate intellectual power or inſufficiency of theſe heads. I content myſelf, therefore, with pointing out, and ſubmitting to the enquiry of connoiſſeurs, that which may be diſcoverable in them, and ſufficiently plain after exact and continued examination.

Firſt head. This is a mere dignified mind, and poſſeſſes greater freedom than the others: in memory, too, he is ſuperior to the reſt: the

the conformation of his eye, alſo, combines ſuch advantages, that he can, more eaſily than they, fix on any point, and preſerve its impreſſion.

Second head. This repreſentation adopts not any tenet with the facility of the foregoing; nor maintains it with ſo much pertinacity as fig. 3. Head 3, is principally diſtinguiſhed by a certain apathy. Fig. 2, ſeems hardly capable of tender emotions, excepting only in the minutes of his religious adoration; however, he cannot be guilty of what is abſolutely termed deceit. Head 4, is not bounded by claſſification, abſtraction, or the modes of calculation; a tendency to ſenſual enjoyments diſtinguiſh him: his amorous propenſities exceed thoſe of the others: his feelings are alive to every motion of the tender paſſion, from the moſt refined elegancies of platonic or ſpiritual affection, to the groſſeſt enjoyments of brutal luſt; and in all probability he will remain fixed near the point exactly diſtant from theſe wide diſſimilarities.

Fifth head. This figure, in all likelihood, will continue in a medium ſcene of action; he may fall from prudence to timidity, but will never elevate himſelf to the heroic character.

Sixth head. If I may be allowed the words, this is a countenance of intellect; he perceives things clearly, but has no powers capable of intricate reſearch: the abſtractions of metaphyſical enquiry, do not ſeem to be within his province; ready for the admiſſion of ſentiments, both refined and groſs, they are his nutrition and enjoyment.

III. Profile of a Man of Steadiness.—*See the plate.*

This face preſents to my view, a man who inveſtigates ſubjects ſteadily, an exact copyiſt, and in diligent performance, but not poſſeſſing the capacity of inventing, or of deſtroying by his own particular energy; on the whole, he is limited within the ſphere of quiet obedience, his temper is not framed for exultation, though poſſibly

A famous object of criminal Juſtice. A Man of Order and Buſineſs.

ſibly the tranquillity he enjoys in imitation, and the approbation of others, completely ſatisfy him: his deſires and his exertions go no farther.

ADDITION IV.

Profile of a Man of Order and Business. *See the Plate.*

There is an evident relation in this profile to the preceding; but it poſſeſſes a higher degree of intelligence and activity. It is the love of order perſonified; it preſents a methodical mind, formed to claſs, arrange, abſtract, and analyze. He will be firm from fidelity, but not faithful from firmneſs. A work will not have the power of affecting him, unleſs it be clear, methodical, complete in the combination of its parts; and he has no way of diſtinguiſhing himſelf but by theſe characters. You will in vain attempt to encourage, to excite him to become a poet, to read all the theories and all the maſter-pieces of the art; never can he riſe to poetic invention, nor ſhake off the fetters of ſcrupulous punctuality.

ADDITION V.

Seven Portraits of Dignity, Quickness, Reflection, Exactitude, Sensuality.—*See the Plate.*

There is not, among theſe faces, one that promiſes philoſophic penetration; not even 5. though it be not deſtitute of intelligence.

1. The forehead, the eyes, and the mouth of this face, announce the capacity of ſeizing its object rapidly, and of going to the bot-

tom of it; but not that of analyzing ideas: he is capable of acting with dignity, and will act thus at certain moments. Fig. 2, indicates a turn to ſenſuality and groſs delight. Fig. 3, is leſs addicted to theſe: his character is more turned to reflection, and more reſerved. Fig. 4, ſeems hardly enlarged from the narrow ſphere of childhood. In his conduct, you will find neither dignity nor meanneſs; he is, after the manner of children, thoughtleſs, ſimple, and honeſt. 6. Poſſeſſes the traits of greatneſs mixed with littleneſs and ſenſuality. You find in it the character peculiar to Jeſuits. 7. Is not formed for poetry, nor great enterpriſes, but is calculated for employments which call for nothing but punctuality—for example, the arrangement of a cabinet of natural hiſtory; not becauſe he has any taſte for that ſcience, but becauſe you may be certain he will religiouſly follow his catalogue.

ADDITION VI.

Profile of a Person formed for Geometrical or Mechanical Excellence.—*See the Plate.*

This face, whoſe luminous and profound look announces ſo much coolneſs, does not poſſeſs acute ſenſibility, nor it is ſuſceptible of noble and generous ſentiments.

Invariable in his deſigns, perſuaded that he is able to accompliſh them, the original of this portrait will proſecute his route through briers and thorns: that route will be painful, but ſure; and he will ſucceed in making diſcoveries, either in mechanics or in geometry; but never will he attain elegance and real taſte.

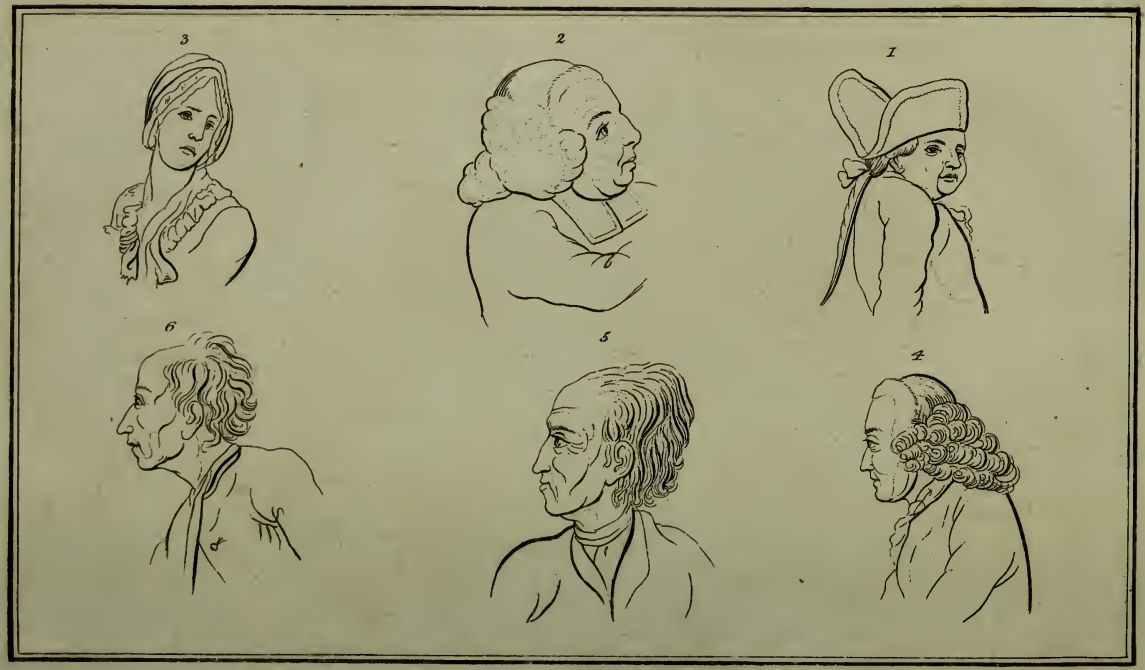
ADDITION VII.

Faces incapable of Greatness.---*See the Plate.*

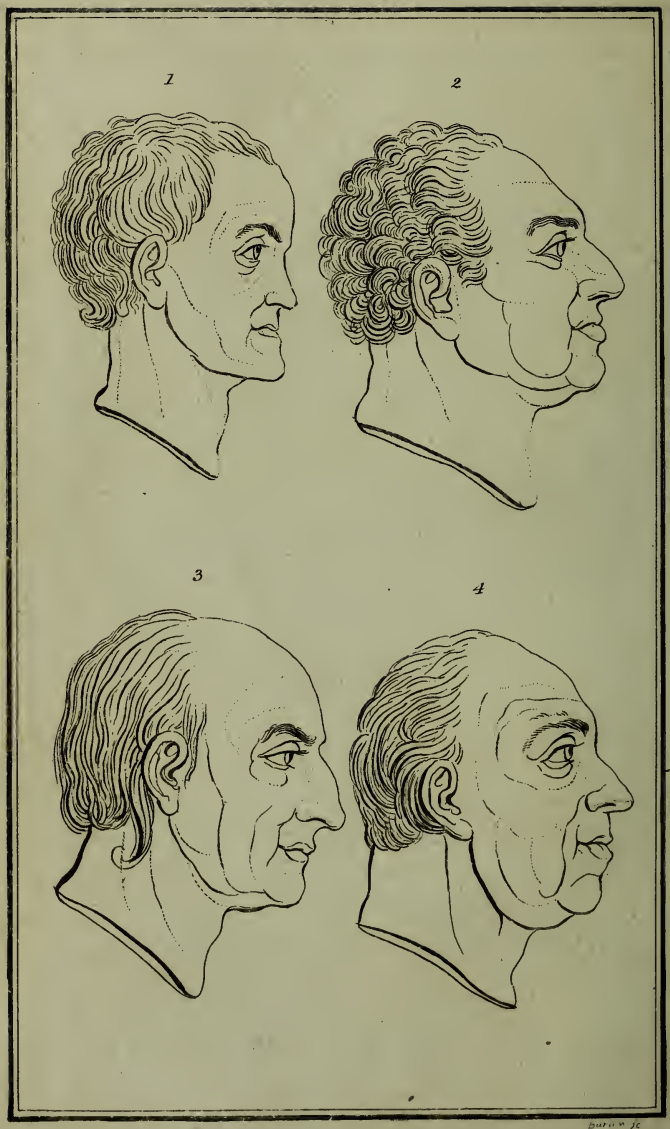
It is impoſſible that perſons, ſuch are here repreſented, ſhould ever diſtinguiſh themſelves by a great action: theſe faces are all equally

Barlow sculp.

A perſon formed for Geometrical or Mechanical excellence.



Faces incapable of Greatneſs.



Timidity; Taſte, Prudence, and ſenſual Propenſity.

equally mean, equally pourtray a contracted ſpirit. 1. Preſents a bully, deſtitute of courage and prudence. The foreheads 2 and 4, have ſomething ſo very trivial, that it is impoſſible to expect from them a ſingle atom of the luminous, the profound, the contemplative. 3. Is not ſuſceptible of that noble and calm patience which ſuppreſſes the voice of complaint. 5. Has the apprehenſive timidity of a deer purſued by the hunters. 6. Unites to a ſenſe of his own weakneſs, timidity and indigence. Firmneſs, greatneſs of mind, are foreign to them; and all of them together have a character of cowardice.

There is an expreſſion of patience and humility in fig. 6; and fig. 4, has ſomething vain, inſipid, fawning, totally inconſiſtent with greatneſs of mind.

ADDITION VIII.

FOUR PROFILES OF TIMIDITY, TASTE, PRUDENCE, AND SENSUAL PROPENSITY.---*See the Plate.*

Fig. 1. No one, with a face like this, will ever achieve a bold and hazardous enterprize: he will have domeſtic virtues, he will faithfully diſcharge the duties of his ſtation; but he is incapable of attaining any portion of the warrior's valour, or the poet's genius. Fig. 2; his forehead is rather too much backward, to admit of his having a ſufficient degree of firmneſs and conſtancy. In other reſpects, conſidering the whole together, the form of his face is not ordinary. He is leſs capable of obſerving on opinions already given, than of pronouncing for himſelf. Fig. 3, combines conſiderably more intellect and prudence than all the other profiles. Fig. 4, exhibits the leaſt of theſe characteriſtics. It will be matter of great hardſhip for this to ſoar ſuperior to views of immediate and ſenſual incitement.

Did there exiſt a neceſſity of my diſtinguiſhing them by one word, I would aſſert of fig. 1, he is characteriſed by timidity; of

fig. 2, taſte is poſſeſſed by him; of fig. 3, that is a cautious obſerver; of fig. 4, ſenſuality marks him. Fig. 1, cannot ever gain the taſte which diſtinguiſhes fig. 2.; nor he acquire the cautious prudence of fig. 3. Fig. 4, is as equally incapable of attaining the one as the other of theſe diſtinguiſhments.

ADDITION IX.

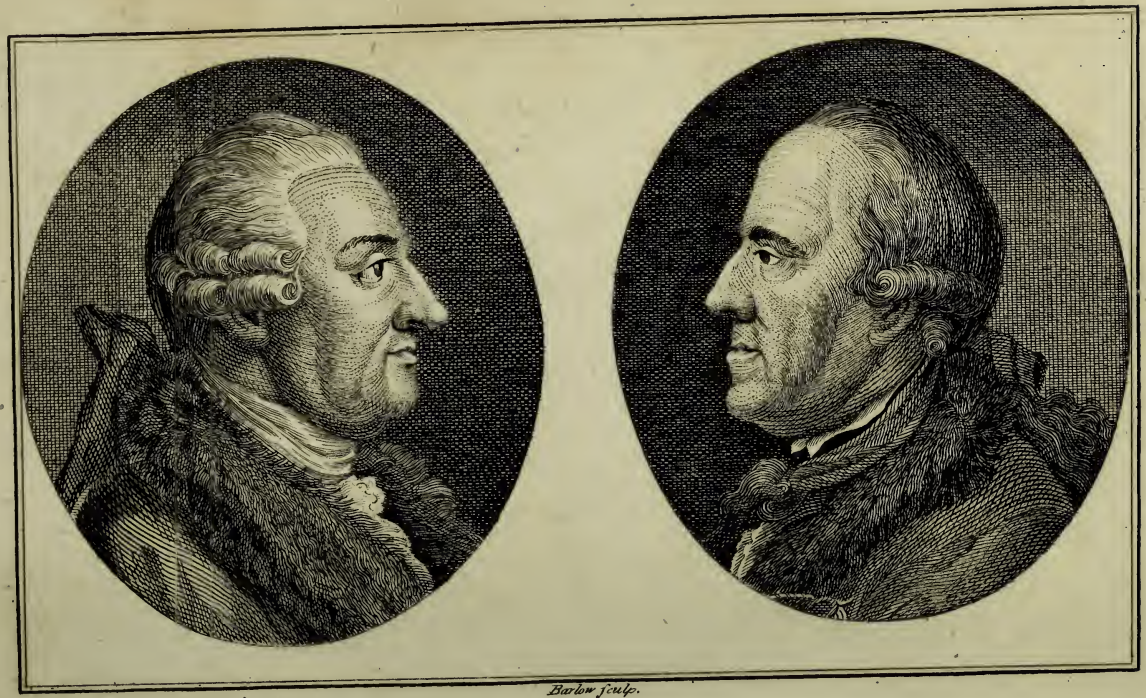
THREE DRAWINGS OF ONE HEAD. FIGURES EXPRESSIVE OF FIRMNESS, CONFIDENCE.---*See the Plate.*

The appropriate qualities of theſe three drawings of the ſame head, are firmneſs, confidence, reſerve. Nothing will be hazarded in propheſying that a prudent choice will always be made by this perſon, and that a great number of objects will never be ſelected by his energy. He is penſive without profundity, and without having principles lucidly explained. His attachments, like his exertions, cannot combine a great number of objects; but if he form an attachment, that attachment will be cloſe, firm, concentrated. In theſe three countenances, particularly in (a) and (c), the forehead and eye-brows proclaim ſomewhat of the ſuperiority of genius*; or, in other words, facility of receiving particular impreſſions, and the faculty of imparting them; and yet farther you may obſerve that this facility is ſingular in its ſpecies. It graſps its point earneſtly, views it with rapture, delights in it, and, in ſhort, becomes itſelf identified with it.

A poetical capacity is indicated by the lips (b) and (c), which will not ſtoop to the confinement of rules. (d) and (e) do not offer a contraſt, but extremes: the ſecond hides, the firſt enjoys; one obliges you to receive, the other gives.

* The plate under inveſtigation offers the inadequate repreſentation of a celebrated Muſician.

ADDI-



Barlow ſculp.

Two men of buſineſs.

Barlow sculp.

Weakneſs, affectation, languor.
After Schmuzer.

ADDITION X.

PRINT FROM SCHMUZER. WEAKNESS, AFFECTATION, LANGUOR.—*See the Plate.*

The archetype of this print I do not know. There is a great degree of indecision with me, whether it be a portrait or no. However this may be, it is not a countenance of the first or second rank. What with such a countenance can possibly be performed, is not a decision of great facility, but it may very readily be conjectured what never can and never will be done; that is to say, nothing really eminent. That physiognomy is not, in fact, absolutely bad; but positively it possesses neither strength nor elevation. When the countenance is in that situation, or if it be inclined to take such a situation, the person is seldom adequate to noble thoughts, and yet less to splendid exertions. The contour of the forehead is better calculated for the face of a man than that of a woman; considered apart, it shews wit rather than dulness. The same distinction is seen in the nose, the eye, and the right eye-brow; yet only when examined apart, and not in the union under consideration: for the indications of the mouth, the passing of the forehead to the nose, the chin, and on the whole that appearance of dejection and abandonment, promise to the physiognomist neither considerable rectitude nor information. The proprietor of such features will fascinate only feeble minds, and will oppose only from whim or affectation.

This print is from Schmuzer; that is to say, weakly imitated after a superior drawing.

ADDITION XI.

PROFILES OF TWO MEN OF BUSINESS.—*See the Plate.*

The persons whom this representation pourtrays, I never saw. I am not acquainted with either their names or characters, and, of course,

courſe, am incapable of deciding on the reſemblance of theſe profiles. However, it is clear, that the two perſons, whoſe likeneſs they offer, appear deſtined by nature for men of buſineſs.

Fig. 1, can make great exertions, and exhibit high capacity in buſineſs; he is very open likewiſe to the feelings of ſenſual deſire.

Fig. 2. He will attain his utmoſt elevation earlier: he ſeems to have been framed by nature for purpoſes of material uſe. Countenances like theſe might be ſtiled phyſionomies of perſons we are not able to diſpenſe with.

ADDITION XII.

PROFILE OF A TRIFLING CHARACTER.—*See the Plate.*

No mode of tuition, nor any combination of circumſtances, could unite to thoſe features (the original of which I do not know) exalted judgment or penetration, and it is totally irreconcilable with philoſophy or poetry, political faculties, or military heroiſm.

ADDITION XIII.

REPRESENTATION OF A TRANS-TIBERINE, AND OF A CHILD SLEEPING.—*See the Plates.*

Very accurately has nature drawn the line of ſeparation, which bounds the powers of the being whoſe figure is under our conſideration. If ſhe had not vouchſafed the brighteſt animation to the look, an air of ſapience to the mouth, and a candour bordering on virtue; the ſtern and repulſive manner of that brazen forehead, thoſe thick and ſtrong marked eye-brows, that noſe proclaiming ſo much

A TRANS-TIBERINE *(TRASTEVERINO)*

A Race of Men who inhabit the South side of the Tiber, they consider themselves as the Legitimate Descendants of the Ancient Romans, and all the rest of the Inhabitants as bastards of Transalpine Barbarians —

From Lavater.

A Child Sleeping.

much of power and action, would agitate us by feelings of dread. It was the design of Nature that that countenance should be stedfast and unalterable. She wanted a barrier like that; such a key-stone of the arch, just where she has fixed it. Will any person venture to interrogate her as to the reason? And what person dare essay the task of covering that face with the empty gaiety of an unthinking boy, the refined sensibility of a girl, the feelings of an amorous poet, the delicate reserve of the matron? Does there exist an art, a mode of instruction; are there connexions, particulars, capable of bestowing on it the softness of the child pourtrayed in this Vignette, or giving to the child the manly roughness distinguishing the Trans-Tiberine.

LECTURE V.

ON THE SYMMETRY AND BEAUTY OF THE HUMAN FIGURE IN GENERAL.

OF thoſe particular Lectures I compoſe on Phyſiognomy, the greater part muſt be condenſed within a confined limit, as the vaſt number of plates, and the variety of inſtances I aim at gathering, perpetually afford me opportunities of coming back to topics which I could inveſtigate apart. However, the apprehenſion of leaving out ſome particulars, which I think of moment, or the wiſh of hindering their being mixed with others, is what baffles the temptation I at times feel, of indicating only the heads and titles to be filled up. It would be enough at leaſt to arreſt the attention of the reader, and ſecure my ſentiments from oblivion.

For inſtance, the title which precedes this Lecture is, in ſome degree, the compendium and eſſence of the whole performance. I ſhall not now amplify on this topic; but my confined matter is adapted to ſtamp the profoundeſt impreſſion on the reaſoning mind.

There is a neceſſity in the great empire of exiſtence for every created being, but every being is not appriſed of the neceſſity. The human being alone, of all the creatures on the ſurface of this globe,

globe, delights in the neceſſity there is for his exiſtence. No member of the frame of man could be ſubſtituted in the room of another. Whatever portion of excellence the eye may have ſuperior to the nail of the little finger, that nail is requiſite to the perfection of the whole; nor is the eye capable of ſupplying it, though ſo much more aſtoniſhing with reſpect to its form in other points of view.

Becauſe one man exiſts, the being of another is by no means unneceſſary; and no man can be placed in the room of a fellow-creature. A conviction of the metaphyſical neceſſity, that other men ſhould exiſt as well as ourſelves, is another of the valuable and unobſerved fruits of the phyſiognomical ſcience: a fruit compriſing the germ of the lofty cedars of liberal toleration and good-will to our neighbours. Vaſt and unconfined may they ſpread their branches around! may unlimited poſterity repoſe under their umbrageous protection! Of human nature, the loweſt, the moſt abandoned, the moſt obſtinate being, is yet one of our ſpecies, is neceſſary in the vaſt creation of God, and capable of an idea more or leſs clear of his individuality, and of the neceſſity of his being. The meaneſt living abortion muſt ever ſurpaſs, in a dignified view, the moſt lovely and perfect animal. Devote thy ſtudy, O man, to that which is, and not to that which is wanting. Humanity, even in its humiliation, is ever aſtoniſhing, ever a ſubject of wonder.

It would be my earneſt deſire to ſay to thee perpetually, Thou art more virtuous, amiable, and accompliſhed, than many other individuals of thy ſpecies. Be ſatisfied then, and make thyſelf happy in theſe ſuperiorities; but do not render them a ſource of vain elevation: give the honour to Him, who, 'out of ſimilar 'clay, forms this veſſel to glory, and that to diſhonour:' to Him who, without ſoliciting thy advice, without regarding thy oraiſons, or thy merits, has formed thee the being thou art.

The adoration is owing to Him only; for, O man! 'what art 'thou in poſſeſſion of, which has not been given to thee?' and allowing it to have been given thee, 'Why art thou proud of it? The 'eye cannot tell the hand, "I do not want thee." The man that

'contemneth thoſe of low eſtate, contemneth his God. The Supreme 'Being has, of one conſiſtence, formed all the people of the earth 'to dwell upon its ſurface.'

What perſon can boaſt a deeper, a cloſer certainty of theſe heavenly axioms, than the true phyſionomiſt, who is not the mere ſcholar, author, or journaliſt, profeſſionally conſidered, but who is really a man?

We muſt aſſume the ſpirit, however, to allow that the phyſionomiſt, whoſe intentions are the pureſt, who enjoys a ſatisfaction in following through nature every circumſtance carrying the impreſs of virtue, amiability, and ſuperiority; who delights to feed upon a principle of perfection, whoſe taſte is formed, ſupported, finiſhed, by the ſtudy of every thing the moſt ſacred and amiable in human nature; yet that phyſionomiſt is oftentimes in hazard, nay is frequently tempted to avert his look from thoſe mean wretches, thoſe hideous portraits, thoſe caricatured and diſguſting repreſentations, the outcaſts of humanity: he is almoſt on the point of forgetting, that theſe wretches ſo deſpicable, theſe repulſive images, have not, in ſpite of all, laid aſide their claim to the characters of men. He does not recollect, that with all his virtues, ſuppoſitious or not, that with proſpects the moſt elevated, with views the moſt diſintereſted (and is he preſumptuous enough to think that they are always of that deſcription); he does not recollect, that, in ſpite of the perfection of his powers, his refined ideas, the advantages of his external air, though in this particular he ought to realize the viſionary perfection of the great maſter-pieces of ancient art; he does not recollect, I repeat, that in the view of ſuperior exiſtences, that in the view of his fellow-creaures, 'of juſt men made per-'fect,' he ſeems, and perhaps by his own failing, as criminal as the monſters of our ſpecies (with regard to phyſical or moral diſpoſition) now ſeem to him.

It appears to me, that this is a fact which we certainly too frequently forget; it is impoſſible for me, therefore, too often to repeat it to myſelf, nor too energetically impreſs it upon others. Let it never eſcape your memory, my dear reader, that the meaneſt of our kind is ſtill a human being; that yet ſome valuable diſpoſi-

tions

tions are his; that he alſo ſtands alone in his way, eſſential as you can be; that in the whole frame of his nature, there is not any thing which will bear a cloſe compariſon with that which forms your's; that he is like you, an individual in a general and in a particular point of view: a link would be deficient, in the chain of created exiſtence, if he were not, in the ſame manner as if you did not exiſt. If he was not, if he were of another nature from what he is, a crowd of men and of things would ceaſe to be as they are. He is the conſequence of a multitude of circumſtances, and a multitude of circumſtances depend mutually on his exiſtence, determined on his being formed in ſuch and ſuch a way.

Inveſtigate, obſerve him as a ſeparate being, and you will find in him aſtoniſhing powers, which deſerve wonder, even when viewed alone. Proceed to compare him with others; his likeneſs, his contrariety to ſo many beings gifted like himſelf with underſtanding, will impreſs you with amazement: then will you underſtand the neceſſity of his exiſting exactly as he is. Conſider, more particularly, the agreements of ſuch various parts uniting in making him a whole, a complete combination, and the connexions ſo intricate and ſo multitudinous, ſpringing from his individuality; and you will be neceſſitated to worſhip that eternal and inexplicable energy, which diſplays itſelf ſo ſuperbly in our nature.

Suffer a human being to degrade as much as he pleaſes the elevation of his nature, he will yet be a man, and, conſidered in that light, he muſt ever be capable of improvement and perfection. The hatefulleſt phyſionomy will ever remain a human phyſionomy, and humanity ever be the pride and embelliſhment of man. As the brute cannot poſſibly, by any exertions, acquire the characteriſtics of humanity, though he may, in ſome inſtances, equal or outdo us in the tricks of art, ſo neither can human nature lapſe entirely into animal degradation, though it may at times ſink into debauchery, which would be horrid even in the brutal character.

Yet this very capability of lowering and debaſing himſelf at will, at the leaſt in appearance, to the brutal ſtandard, or perhaps

below it, this very capability is one of the privileges of man; for the power of copying by choice is inherent in humanity alone, and has been totally withheld from brutes. Their phyſionomies ſeem to us hardly capable of depravation more than of ornament. The human phyſionomy, on the other hand, how much ſoever repulſive, may be yet further debaſed; but it is alſo ſuſceptible of new dignity, at leaſt to a particular height.

Humanity is ſuſceptible of degradation and amendment to ſuch a degree, that we ſhould not deny all regard even to the man who carries the vileſt phyſionomy, nor totally doubt of his reformation.

Again. In every phyſionomy, whatever corruption it may exhibit, we perceive human nature, or, in other words, the repreſentation of God. I have obſerved perſons of minds the moſt perverſe, I have obſerved them at the moment of wickedneſs; yet all their wickedneſs, all their impiety, every attempt to perſecute virtue, was incapable of obliterating from their countenances the rays of a heavenly light, the energy of a feeling heart, the imperſcriptible marks of an eternal propenſity to perfection. The villain ſtained with crimes you might wiſh to deſtroy, but you would yet deſire to be on good terms with the man.

I extract the moſt gratifying ſenſations from the Science of Phyſionomies: to me it is the aſſurance of the everlaſting bounty of the Almighty to man. Ah! if informed by one emanation of this ſcience, I particularize and yet feel an affection for the man in the criminal; what muſt be, O God of love, and parent of humanity! what muſt be thy long-ſuffering and tenderneſs, when thy view is directed towards the guilty! Exiſts there one individual among them, in whom thou findeſt no veſtige of Jeſus—thine expreſs repreſentation?

In all your enquiries, then, my brother mortals, continue men. View what exiſts, but avoid precipitation in forming analogies; and make not an abſolute chimerical repreſentation the object of your analogies: each circumſtance, connected with human nature, muſt appear to us a family conſideration. Thou art a human being,

being, and every one of the ſame ſpecies beſides thyſelf is as a branch of the ſame tree, a member of the ſame individual body, it is the ſame which thou art; and is yet ſtill more conſpicuous, than if it were exactly thy equal, full as eſtimable, full as valuable as thyſelf; for in that inſtance it would not be as it is in this, an individual neceſſary, alone, and whoſe vacancy could not be filled up. Triumph, O man! in the exiſtence of every thing that is happy, that it does exiſt, and know to endure with all that is favoured by the endurance of the Deity.

A few inſtants recover thy ideas to admit the conſoling thought, that thou art abſolutely neceſſary in the ſcheme of the Creator; an axiom as certain as it is evident, that thy countenance, and whole exiſtence, agree not with the countenances and exiſtence of any other human beings. Triumph in the poſitive neceſſity of the exiſtence of thy brother man; an axiom no leſs indubitable than the foregoing one—and after thou haſt directed a face of veneration and worſhip towards the parent of the whole race of man, or let fall the tear of duteous gratitude, thou wilt be inclined to repeat the enſuing Addition: if not, thou poſſeſſeſt not the capacity of underſtanding its ſenſe, or it might go ſo far as to produce baneful conſequences to thee.

ADDITION.

Eternal Father! how innumerable are the human beings thou haſt formed, and what an amazing variety in their appearance! They all carry the ſtamp of thy aſtoniſhing wiſdom, and the moſt deſpicable, the moſt diſguſting, the moſt miſerable among them, are ſtill the objects of thy affection, and the creatures of thy benevolence.

Among the multitudinous aſſemblages of thoſe who, formed with ſymmetry and born ſtrait, enjoy the invaluable bleſſings of health and underſtanding, there is a particular quantity who are in body weak and impotent, in reaſon deficient. Hardly, however, is there to be diſcovered among ten thouſand, one giant or dwarf; hardly

hardly among a thouſand one wanting underſtanding, hardly among three hundred one lame or badly ſhaped; that pigmy, that giant, that changeling, that infirm or miſ-ſhapen man, ſtill confirm the benevolence and wiſdom of that God, who formed all exiſtence for the honour of his name. All have received the gift of life, all view it as a bleſſing, all guard it when aſſailed.

Each particular perſon, to view them entirely as exceptions from the rule, are conſpicuous individuals, fixed on this globe to finiſh ſome project worthy of infinite Intelligence, and who, in ſome enſuing plan, will anſwer the purpoſe of diſplaying the eternal energy of the Deity who created them.

I addreſs thee whom the Almighty has favoured with a body completely organized, with health, with underſtanding—thou, on whom Providence has heaped its moſt valued bleſſings; view, but do not contemn theſe leſs fortunate children of humanity: they are men, and thou art of the ſame ſpecies; and, in the view of beings ſuperior to human nature, thou ſeemeſt what the meaneſt among the others appears in thy contemplation. You breathe in the ſame atmoſphere; you are each of you benefited by the light of the ſame ſun, guarded by the ſame omnipotent Might. O victims of the ſcorn of mankind! abandoned to ſarcaſm and inſolence, by what mode can I gain for you the affection of your more highly indulged brethren? I have made the aſſertion, and I rehearſe it, 'that whoever contemns you, treats with diſdain the great Being 'who formed you.'

Great Author of our religion! Thou who madeſt the lame to leap, reſtored the organs of hearing to the deaf, gave to the ſpeechleſs the powers of utterance, and to the wiſe their knowledge, thou ſhalt form all nature afreſh, and judge our world in righteouſneſs. At that hour when the heavens ſhall vaniſh from the ſight, and this globe, with all that it contains, be burnt up; with what exultations of gladneſs unſpeakable ſhall I pour forth my bleſſings to thee, when the time arriveth in which theſe vaſſals of miſery, freed from thoſe evils which enſlave them, ſhall be adorned with a glorious body, and be changed into thy likeneſs, into the likeneſs of the firſt-born.

LECTURE VI.

OF THE MODE OF RECONCILING THE LOVE OF OUR NEIGHBOUR, WITH THE KNOWLEDGE OF HUMAN NATURE.

IN this Work I have deſigned to induce man to the knowledge and the love of his kindred mortals. Shall I be ſucceſsful in performing at once both theſe taſks? Does not an acquaintance with human nature annihilate fraternal love, or at leaſt leſſen it? Is it not to the diſadvantage of men in general to be viewed too near? And if they are in danger by this inveſtigation, how can the love of our neighbour be advantaged by it? As an acute remarker perceives novel frailities in mankind, will not their eſtimation be proportionably lowered in his opinion; and as he is buſying himſelf in purſuit of perfection, will he not be in a ſuperior degree quick-ſighted to deficiency, ſeeing that he is actually employed in ſearching after whatever is precious, amiable, perfect in humanity?

A certain poſition of truth exiſts in this obſervation; but it is one of thoſe remarks which being right only in one view, prove a continual occaſion of wrong judgment and miſconception. Certainly it is a fact, that human nature in general is diſadvantaged by too cloſe a mode of obſervation; but it is not leſs true, on the contrary, that it oftentimes profits by being more intimately examined,

and

and that its acquiſitions are even greater than any loſs it may ſuſtain.

Thoſe are not concerned by the enquiry (if there are ſuch men) who muſt of neceſſity advantage by being fully known; thoſe perſons only are ſpoken of who would hazard much, were a deeper acquaintance with human nature to become general. In what place ſhall we find the man whoſe wiſdom has prevented him from diſgracing himſelf by a ſingle folly, whoſe rectitude has elevated him above every danger of conſcientious reproach? or, at leaſt, in what place ſhall we find the man whoſe motives are continually juſt, continually unalloyed? I am of opinion then, that, very few exceptions admitted, humanity is injured by too narrow a ſcrutiny.

Yet I engage to demonſtrate, alſo, on the contrary, 'that human 'nature profits by a nearer examination, and that, conſequently, 'the knowledge of man is reconcileable with the love we owe 'our neighbour;' and yet more, 'that it ought to add freſh 'vigour to this idea.' The ſedulous peruſal of human nature, informs us not only what it is not, and what it never can become, but alſo points out the reaſon, and tells us beſides what it is, and what it is poſſible to make it. An inadequate obſervation of human nature, is the baſis of intolerance. As ſoon as we are acquainted why ſuch a perſon reaſons and acts in the manner he does; or, in other words, when we place ourſelves in his ſituation, or rather when we can with more facility acquaint ourſelves, in idea of his conformation, the form of his body, his ſenſes, his temperament, his feeling, are not all his actions of more eaſy explication? Are not their appearance plainer and a great deal more natural? Intolerance ſhould thus be no more with regard to every perſon whoſe individual nature is clearly evident, and from that moment, pity takes place of harſhneſs, lenity of anger.

I would not, however, have it underſtood, that it is my intention to defend imperfection, ſtill leſs to attempt the palliation of guilt. Far from it—that which I have advanced is in congruity with certain ſtandards of juſtice generally acknowledged. Thus, for inſtance, the irritation which ſprings from paſſion, from an indignity,

dignity, ſeems more excuſable in a perſon of a mercurial turn, than in one of a phlegmatic conſtitution.

Yet it is not ſolely in this particular that the phyſiognomical knowledge of human nature has a favourable tendency to the guilty, they profit by it beſides in another manner. As the painter's eye fixes on a thouſand minute ſhades, a thouſand reflections of the light, which eyes leſs experienced do not perceive, ſo the phyſionomiſt diſcovers in our nature, exiſting and poſſible perfections, which are totally hid from thoſe who are inclined to depreciate and revile mankind, and continue oftentimes imperceptible, even to the view of thoſe perſons who conſider more favourably of their brethren.

It is experience which animates my voice. The virtue which as a phyſionomiſt I perceive in man, wholly ſecures me as to the vice I alſo diſcover in him, and relative to which I ſay nothing. The further I inveſtigate man, the more I perceive in him a nature, a juſt balance of faculties, the more I am ſatisfied that the ſpring of his crimes is good in itſelf; or, in other words, what makes him vicious, is a power, a motion, an impulſe, an elaſticity, whoſe non-exiſtence would doubtleſs hinder much wickedneſs, but would alſo prevent many virtuous exertions; whoſe exiſtence, in fact, cauſes much evil, but yet contains a power of good overbalancing in an indeſcribable degree.

If a man is guilty of the ſlighteſt piccadillo, an univerſal outcry is directly heard, which ſullies his whole reputation, blaſts his name, cruſhes the beauteous fabric of his fame. This perſon, whom all ſociety has prejudged, the phyſionomiſt examines, and flatters villainy—no; apologizes for the guilty—He does not even do that. What mode does he purſue then? The phyſionomiſt will addreſs you aloud, or only whiſper: 'Uſe ſuch and ſuch a 'mode of procedure with that perſon, and amazement will ſtrike 'you at the energies you will perceive; he has the ability of exerting in the cauſe of virtue. His countenance is ſuperior to his 'actions; he is not ſo ill diſpoſed as he ſeems. That man's con'duct is, nevertheleſs, written on his phyſionomy: but that which

'is yet more clearly perceptible in it, is the force, the feeling, the 'tractability of that mind, at present under an erroneous bias. 'Offer to that force, which has been the instrument of guilt, dif- 'ferent views, another course of procedure, and you will see it 'generate elevated goodness.'

To express all in a word, the physiognomist will offer clemency, while the most feeling judge (but who should not possess a proper knowledge of men) would issue the sentence of condemnation. As to myself, such has been the consequence of my investigation of physiognomies, that, in gaining a closer acquaintance with many valuable persons, my heart is gladdened, invigorated, expanded, at the consideration of the excellencies of my brother mortals; and this has tended to reconcile me to mankind in the abstract. That which I have now told is exactly consistent with the course of affairs, and every physiognomist, who is a man, will participate in my sentiments.

In like manner as the view of physical calamity raises, and preserves the tender feelings of commiseration, so the corruptions of human nature keenly observed and felt, excites in the mind a generous and wisely efficacious pity; and, than the true physiognomist, who can be more capable of such feeling? His pity is of the most exalted nature; for it refers directly to the hidden, but deep unhappiness which he perceives in man—unhappiness not external, but within his bosom. His commiseration has the wisest effects, for understanding that the calamity is within, he does not apply inefficacious palliatives; the medicines he uses attack every ill at the root, and annihilate them.

This Lecture I shall finish with an extract from the works of a celebrated writer. It appears as if it had been wrote with the very intention of being inserted in this place, and may be of efficacy either to establish or overthrow what has been just asserted:

'There was adequate evidence given by Momus of his being 'the God of Folly, when he projected the idea of placing a win- 'dow in the breast of man. Had the scheme been carried into 'effect, the virtuous would have been the only party injured; and 'this

'this is the reaſon—the vicious being naturally inclined to ſurmiſe evil of others, think not that other perſons are more virtuous than themſelves; and as they do not endeavour to hurt, and have an intereſt in keeping terms with each other, they do not hazard any thing in the judgments they may mutually form of one another. On the other hand, the virtuous are always inclined to judge favourably of their fellow-creatures; and the eſtimable light in which they view human nature, furniſhes ſuch an acceſſion to their ſtock of felicity, that they would of neceſſity become wretched if a window ſituated oppoſite to the human heart, in a moment diſſipated that amiable deception, to place in its ſtead the unhappy conviction that they are environed by fraud and villainy. The virtuous, then, would have been the greateſt objects of compaſſion, could the plan of Momus have been put in execution.'

Certainly, amiable Spirits! it muſt coſt you many a bitter tear to find that human nature is more corrupt than you could imagine; but oftentimes will your hearts be dilated with joy in diſcovering that they are more virtuous than you once ſuppoſed them to be, when you believed the detraction which deformed, or the premature deciſion which condemned them.

LECTURE VII.

PHYSIOGNOMY THE FOUNDATION OF ESTEEM AND FRIENDSHIP.

THE union of ſouls is the work of phyſiognomy; cloſe and durable intimacies are formed by it alone, and friendſhip, that celeſtial reciprocation, has no baſis more ſubſtantial. That an infidel with reſpect to phyſiognomy, who owns no connexion between the internal and external man, ſhould attack with open ridicule what I have advanced, or indulge his witticiſms on it in private, would not raiſe my wonder: but to be the advocate and friend of phyſiognomy, to place a confidence in it, and even then perceive only enthuſiaſm or abſurdity in what I have juſt now aſſerted; this ſeems to me inexplicable. Aſſent and denial are not more at variance.

What a number of countenances do you perceive which poſſeſs no attractions for friendſhip, which ſeem as little capable of indicating that idea as of raiſing it; and, on the other hand, are there not others bearing the impreſs of love, goodneſs, liberality, candour, on which it is impoſſible to refuſe placing reliance? Suppoſing it to be a fact, that the ſolid parts of the body mark the proportion of the powers of man, the contours, his intellectual capabilities, and the moveable parts the uſe he generally makes of them; and if in this union I perceive a reference to my own talents, my feelings,

ings, my tendencies, muſt it not enſue that the Science of Phyſiognomies may be my inſtructor in the ſelection of a friend? For what reaſon do particular men delight us at the firſt view, and yet more, the more we contemplate them? For what reaſon do other perſons, who are hideous at firſt, ſeem more and more ſhocking as you more cloſely obſerve them? Ultimately, how happens it that thoſe who delighted or offended us at ten paces diſtance, do not affect us in a ſimilar way on a cloſer approach to them?

It is only in the fitneſs or unfitneſs of their phyſiognomy to ours, that the reaſon is to be enquired after. If I attempt to trace in another, wit, feeling, intellect, a ſoul unprejudiced and ſteady, or liberality and goodneſs, and one of the characteriſtics I am ſearching offers itſelf to me in marks the moſt accurate (for it bears beyond the poſſibility of contention a diſtinguiſhed character, or elſe there exiſts no ſuch Science as Phyſiognomy, or the diſtinction of objects); if, then, I perceive it beyond the poſſibility of error, ſhall I not be delighted in having diſcovered what I looked for, and ſhall not my heart devote itſelf to the object in which I find it?

O ye infidels in phyſiognomy! preſent to me two men cloſely allied, who, actuated by mutual eſteem, impart to each other their ſufferings and their enjoyments, their ſympathies and their information, their ideas and their actions, and we ſhall perceive whether there exiſts any thing diſſimilar between the external of the one and the other. By this, I mean the oppoſition of ſtraight and circular lines of a profile remarkably prominent, and one much the reverſe.

For what reaſon was not Charles the Twelfth a favourite with the ladies? How came his courage to raiſe the wonder of his foes? Take notice of the arch which riſes from the root of his noſe, contemplate his warlike forehead, and you will diſcover the indications of maſculine power, which muſt ſo naturally intimidate the fair ſex, and charm the feelings of military men.

The human race is, no doubt, formed in ſuch a mode, that every man may meet with another agreeable to him. But every man does

does not appear to advantage to every man; each perſon has a peculiar mode of obſervation, and appears in a peculiar way, in which alone he can be viewed to advantage. Suppoſing, then, I chance to perceive in any one, uſing for this end means the moſt ready, the moſt facile, the moſt natural, the ſureſt, that is contemplating his exterior, his phyſionomy—ſuppoſing, I ſay, I chance to perceive in him powers, qualities, indications, which appear to agree with the wiſhes, with the calls of my ſoul; if I breathe at full liberty his atmoſphere, if there exiſt nothing diſſimilar between his appearance and mine, no evident unfitneſs between our characters; a reciprocal impulſe then draws us towards each other, and our friendſhip is built upon the moſt ſubſtantial foundation. Intimacies, which are the conſequences ſolely of intereſt, or circumſtances, vary with theſe, and are, in a ſmall degree, what the connexions of kings and princes are in a larger point of view. It is different with the friendſhip which ſprings from a phyſiognomical agreement, it endures as long as the phyſionomies themſelves.

This maxim enſues, that real friendſhip is not to be acquired by ſolicitation; it indicates want of knowledge either of the real purport of that word, or of the heart of man to ſolicit that any one would entertain a friendſhip for us. I may requeſt the eſteem of any perſon, for the reaſon that I have an equitable demand for that ſenſation from every one who bears the ſtamp of human nature; but friendſhip muſt ever be conſidered in a reciprocal point of view. The entreating one to beſtow on us his friendſhip, is, in a great degree, to petition him to favour us with his lips, or to poſſeſs eyes of another kind from thoſe which he really has.

Shall no one, then, make a ſpontaneous offer of his friendſhip, nor aſk the eſteem of another? No perſon can do it with penetration, the phyſionomiſt alone excepted; and to deſire or to offer it is his province alone. Suppoſing it always to be underſtood, that philanthropy, the ties of blood, patriotiſm, the ſenſibilities connected with our domeſtic or civil relations, are not any of them under conſideration, but only friendſhip properly ſo termed? But the interrogation affects not me, or any other particular phyſionomiſt. I am reaſoning generally of phyſiognomical talents rightly matured in a fit ſchool of action; they only (or at times alſo the

ſimple

ſimple phyſiognomical tact, when pure and refined) have an equitable claim to beſtow, or to aſk friendſhip; they alone are juſtified in ſaying, 'We are in agreement;' and they alone are capable of beſtowing enlargement on the germ of the qualities which they obſerve. It was from the faculty of penetrating the ſoul, that the Apoſtles conferred the gifts of the Spirit; and in this way it is, in ſome degree, that the phyſionomiſt is guided in his diſlikes, his attachments, his friendſhips. A little illuſtration is neceſſary to place this idea in a clearer point of view.

With reſpect to the Apoſtle, what did he perform? The innermoſt receſſes of the heart were diſcovered by him—hidden endowments were perceived by him. Enlightened by the ſpirit of truth, he diſcovered the faculties before inherent in the man, as the future angel is inherent in him, and beſtowed exiſtence and ſtrength on them by the impoſition of hands, or by ſome other indication, which inſured to the proſelyte the gifts he had received, and the deſtination to which he was reſerved. Thus, to uſe accurate expreſſions, the apoſtle gave no bounty, he only found a concealed treaſure, which, but for his exertions, would have continued of no efficacy. But the being whom the Holy Spirit had animated, who offered himſelf to the view of the proſelyte; his majeſtic look, his doctrine, the mandates of heavenly wiſdom, that ray of the Divinity manifeſted in his miraculous acts, inclined the ſoul to belief. Animated by the preſence of the Apoſtle, and the aweful impoſition of hands, this faith opened the divine bounty, and the juſt admitted Chriſtian received the Holy Spirit; or, in other expreſſions, the Holy Spirit began to move in him in another way; ſuitable to his organization, and to the ſcenes he was intended for. In order to effect this conſequence, there were neceſſary on the one ſide antecedent characteriſtics of ſoul, on the other outward circumſtances poſſeſſing the power of diſplaying the concealed energies; and the ſame may be ſaid of every thing that muſt be animated, that is ordained to move in conformity with novel regulations. In this world, all things are bound to obey the ſame rules and the ſame laws, phyſical as well as moral appearances; natural conſequences the ſame as others which to us ſeem ſupernatural; and terms exactly ſimilar may be uſed as to friendſhip. The phyſionomiſt penetrates the connexions, the fitneſs, which another

ther discovers not with so much quickness, readiness, exactitude, and decision. He points them out; and, copying the apostle's conduct, argues from the seen to the unseen. Nothing is bestowed by him; he can only discover and unfold that which has been heretofore in being; and, on the whole, it is as great an impossibility for us to confer a new faculty on man, as it would be to ingraft a new member in his body. That which does exist in us is capable of being manured, improved; of ripeness, accession: but that which is not, it is impossible to produce, or unfold, or perfect. Thus the acquaintance with what exists in man, consists in the tracing out the particulars of his education, and the improvement of his intellectual powers; and it is this which governs the sensations of esteem and friendship.

What is hidden in human nature manifests itself in that which is visible, in like manner as the existence of the Deity is explained and proved by the works of creation. If that which causes esteem and friendship, then, be not the physionomy, in what can it consist? If that which fascinates, and that which disgusts, be particularized by no indication, what then is susceptible of indication by marks?

The question will be put, does there exist no exceptions? I reply, a single one has not come to my knowledge; or, in other words, 'antecedently at least, I have not happened on one individual with whom I felt any wish to form a union of hearts, 'without his countenance appeared to me a surety that I might 'with perfect assurance reveal myself to him.' And allowing the idea of my being deceived, from that what is it possible to conclude? Is it not continually plain, that if every thing in nature possesses a physionomy, man must have his? And of course, that the person deserving of our esteem and friendship, must possess one particularizing him from those undeserving of those feelings; and if his physionomy be capable of being recognized, then must affection ensue.

Countenances may exist whose indications are these of unbounded philanthropy, which, similar to the loving kindness of the Supreme Being, reaches to the wicked as well as to the virtuous, which

which weeps with emotions of exultation and pity over the juſt and the guilty: with feelings ſo amiable, they are almoſt univerſally eſteemed. Theſe countenances muſt be very rare, but I cannot, on any conſideration, ſuppoſe the impoſſibility of their exiſtence. There may be ſome whoſe character is comprehenſible to a few alone; but they abſolutely belong and ſupply the place of every thing to the few who do underſtand them. Phyſionomies exiſt which excite eſteem and reverence, without attracting to the intimacies of friendſhip; others exciting friendſhip but not eſteem; and, ultimately, others which combine the felicities of both.

That power which gives to man the capability of action, raiſes eſteem; knowledge enforces reverence; the energy which ſupplies fortitude under adverſity excites reverence united with pity; a wiſh to diffuſe benevolence, attracts love; and every one of them, namely, intellect, knowledge, fortitude, and benevolence, poſſeſſes particular indications: therefore, that which excites friendſhip being the conſequence of ſome one of theſe diſtinguiſhments, or of their union (according to the nature or the deficiencies of him who is in purſuit of a friend), muſt be alſo particularized by marks.

In every inſtance, friendſhip does not ſpring from agreement of character and ſentiment: it is founded more on the connexion which is diſcovered to ſubſiſt between my powers and the wants of another, between my wants and his powers. The more theſe powers or faculties, and theſe wants or deficiencies, are native in his diſpoſition and mine, friendſhip is the more cloſe, faithful, ſolid, and eſtabliſhed on the phyſionomy. In every inſtance where it is ſimply phyſiognomical, ſuperior to all other connexions, except thoſe of the features and the form of the countenance, it is indiſſoluble as the combination of the members of the ſame body, which cannot be diſſolved excepting by outward violence or the power of death.

To ſolicit friendſhip, I am ever tardy; and I am as little in haſte to make an offer of it: and convinced as I feel myſelf, that to be cloſe and ſubſtantial, it muſt be built on phyſiognomical conformity, I have long eſtabliſhed it as a principle, 'In no inſtance to vouchſafe that ſentiment to any perſon, nor to requeſt

'it of him, though he may poſſeſs ever ſo elevated a character for 'holineſs or rectitude, unleſs I ſhould be perſonally acquainted 'with him, or be capacitated to form an opinion of his phyſio-'nomy from Silhouettes or Portraits, which are accurate reſem-'blances.' And, reaſoning upon the ſame ground, 'I proſcribe 'no perſon from my friendſhip without having beheld him, 'though burthened with the moſt hateful imputations, and even 'with a reſemblance of veracity.'

Suffer a perſon to appear, and his preſence will cruſh the wrong or precipitate deciſions, which may have been awarded againſt him. The moſt virtuous of mankind may ſuffer himſelf to be taken in an unguarded moment, and fall into a wrong mode of conduct; he may reſign himſelf, for a time, to a guilty attachment, and the moſt abandoned men may do, or at leaſt mimic, a praiſe-worthy action: but he cannot alter his countenance, at leaſt he cannot change the material parts of it, nor the form of the whole. Theſe are not the produce of the tree, but the root and the ſtem which yield the produce; and though it be certain, that the tree may be diſtinguiſhed by its fruit, it is alſo true that you may yet form an opinion of the fruit by the tree and the ſtem: but this mode of deciſion is not ſo frequent; it demands and ſuppoſes, perhaps, an energy of inveſtigation rendered acute by uſe; but if we have it in poſſeſſion, it will be a matter of facility to particularize the fruit that has been damaged by chance (inſects may ruin by external attacks the moſt healthy tree). Thus the friend whom the penetrating phyſionomiſt has ſelected, in agreement with the rules of his ſcience, will juſtify that ſelection, though there may exiſt a poſſibility of laying ſome deficiencies, or even ſome vices, to his charge.

LECTURE

LECTURE VIII.

PHYSIOGNOMICAL ANECDOTES.

I.

AN amiable young man's father addreſſed him at their parting interview—'The whole that I requeſt of you, my ſon, is to re-'turn to me with the ſame countenance.'

II.

One night, an amiable young lady, who had reſided almoſt continually in the country, and who was remarkable for virtuous and religious ſentiments, catching a glance of her own features in the glaſs at the inſtant when, having performed her pious exerciſes, ſhe was going to replace her Bible and take away the light, impreſſed by her own figure, ſhe looked down, and her countenance glowed with the ſenſations of unaffected modeſty. She ſpent the winter in town, encircled by a crowd of flatterers, buſied only with trivial affairs; loſt in a vortex of faſcinating delight, ſhe forgot both her Bible and her habits of devotion. In the ſpring, this young lady reviſits the country, and entering her chamber, advances towards the place where her Bible lay, preſents herſelf before the

glaſs, and changes colour at the view of her own features. She removes the light, throws herſelf upon the ſopha, then upon her knees, exclaiming—'Juſt Heaven! I do not recognize myſelf 'again. In what manner am I altered! My countenance car-'ries the indications of a wretched vanity. How could they ſo 'long eſcape my notice?—Yes, it is in the receſſes of a calm re-'tirement, in the delightful performance of religious and moral 'duties, that every veſtige of them muſt be obliterated.'

III.

'May I die, if that perſon is not a cheat,' ſaid Titus, talking of the prieſt Tacitus; 'I perceived him, in the performance of 'his office, ſob and cry three times when there was not any thing 'to affect his feelings, and avert his countenance ten times to hide 'a ſmile when wretchedneſs or villainy was mentioned.'

IV.

A phyſionomiſt was queſtioned by a ſtranger—'At what price 'do you eſtimate my countenance?' With much fitneſs he anſwered, 'That to place a value on it was not an eaſy taſk.'—'Its 'value is fifteen hundred crowns,' ſaid the perſon who aſked the queſtion; 'for that money I have juſt borrowed of a man who 'was unacquainted with me, and credited me ſolely on my phy-'ſionomy.'

V.

The anecdote which enſues is extracted from a work called "Eloges des Savans:"—'A ſtranger, whoſe name was Kubiſſe, 'croſſing a hall in the houſe of M. de Langes, was ſo affected 'with the view of a portrait which was hanging there with many 'more, that he neglected following us, and ſtaid reflecting on the 'picture. Seeing that Mr. Kubiſſe did not join us in the ſpace 'of a quarter of an hour, we returned to look for him, and diſ-'covered him with his eyes ſtill faſtened on the portrait. "What "is your opinion of that portrait?" ſaid Mr. Langes to him. "Does ſhe not ſeem a beautiful woman?"—"Yes," anſwered

'Mr.

Barlow sculp.

BENEVOLENCE *relieving* MISERY.

from Lavater

' Mr. Kubiſſe ; " but if that portrait be a reſemblance, the perſon " it is intended to repreſent has a diabolical mind : ſhe muſt be an " infernal wretch." It was the picture of Brinvilliers, the famous ' poiſoner ; nearly as celebrated for her perſonal charms, as for the ' atrocity of the guilt for which ſhe was burnt.'

VI.

One day, a friend of Count T. who lives at W. called on that nobleman, with an aſſumed tranquillity on his features. The occaſion of his interview being over, he was going to retire. ' I ' cannot ſuffer you to depart,' ſaid the count. ' That is very re- ' markable,' anſwered his friend ; ' I am obliged to leave you.'— ' You ſhall not quit this apartment ;' and ſo ſaying, the count faſtened the door of the chamber. ' In the name of God, what ' can be the intention of this ?'—' Becauſe I trace in your coun- ' tenance the formation of ſome ſhocking deſign.'—' Who !—I ? ' Is it poſſible you can imagine me capable of it ?'—' You are ' planning murder, or my penetration deſerts me.' His colour left him at theſe words, he owned that the count's ſuſpicion was but too well grounded ; produced a piſtol which he had gotten concealed, and confeſſed to him the embarraſſments which had induced him to frame the horrid purpoſe. The count had liberality ſufficient to free his friend from the diſtreſſing circumſtances, in which the ſhocking deſign had originated.

VII.

BENEVOLENCE RELIEVING MISERY.—*See the Plate.*

One day, a pauper was ſoliciting charity in the ſtreet. ' What ' will ſatisfy your neceſſity ?' ſaid a paſſer by, whoſe attention was arreſted by the probity of his look. ' Oh, Sir ! How can I ' name it ?' ſaid the diſtreſſed perſon. ' Beſtow what you think ' fit, I ſhall be contented and thankful, be it ever ſo little.'— ' No,' ſays the phyſionomiſt ; ' tell me how much you have occa- ' ſion for, and, be it much or little, depend upon it you ſhall have ' it.'—' Give me then—a ſhilling.'—' A ſhilling !—There it is. ' Had you aſked for fifty guineas, you ſhould have had them.'

LECTURE IX.

EXERCISES IN PATHOGNOMY AND PHYSIOGNOMY.

EXERCISE I.

SIXTEEN HEADS IN PROFILE.—*See the Plates.*

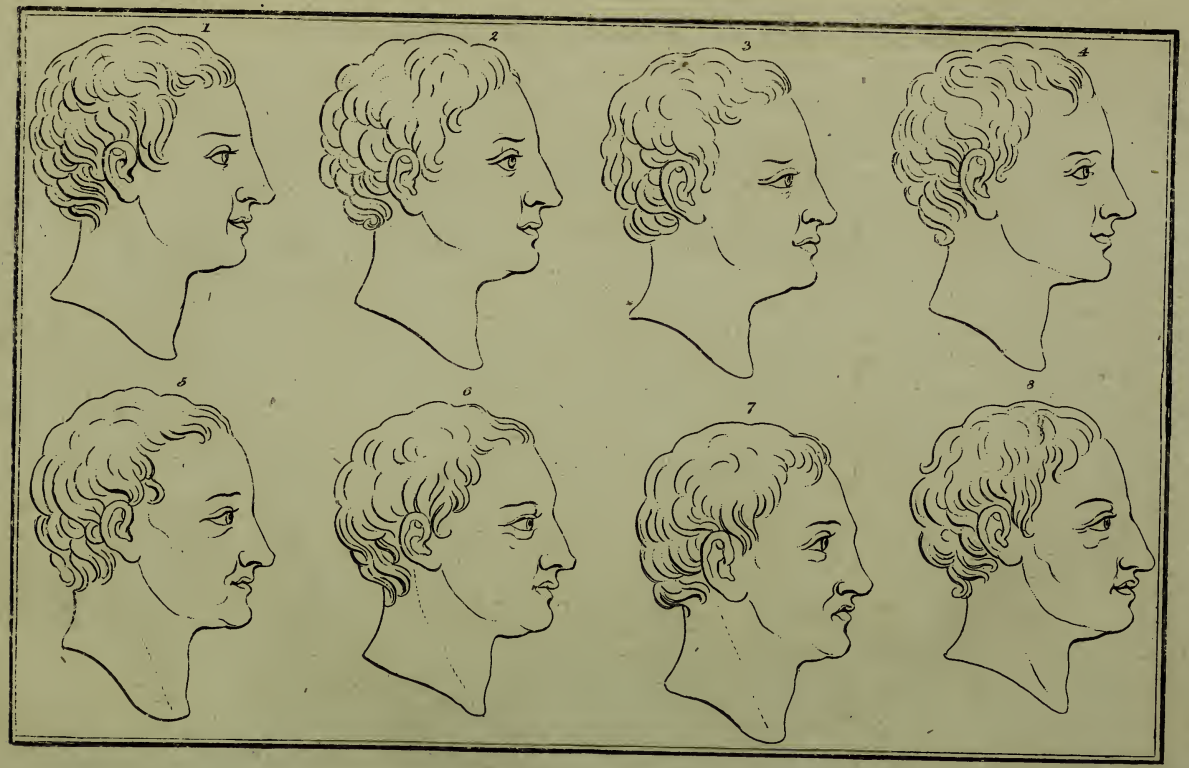
WE ſhall diſcover, on a minute and ſeparate inveſtigation of theſe profiles, that conſiderable underſtanding is not proclaimed by one of them. This diſtinguiſhment is oppoſed by the mouth, the eye, the forehead, or the chin, or by the general union. Every one of the foreheads, but No. 12, ſeem to me characteriſtic of intellectual imbecillity, and even the one excepted, is not either ſufficiently tenſe, nor ſufficiently curved, in that part adjoining the noſe.

This imbecillity has a decided character in the noſes 10, 11, and 16.

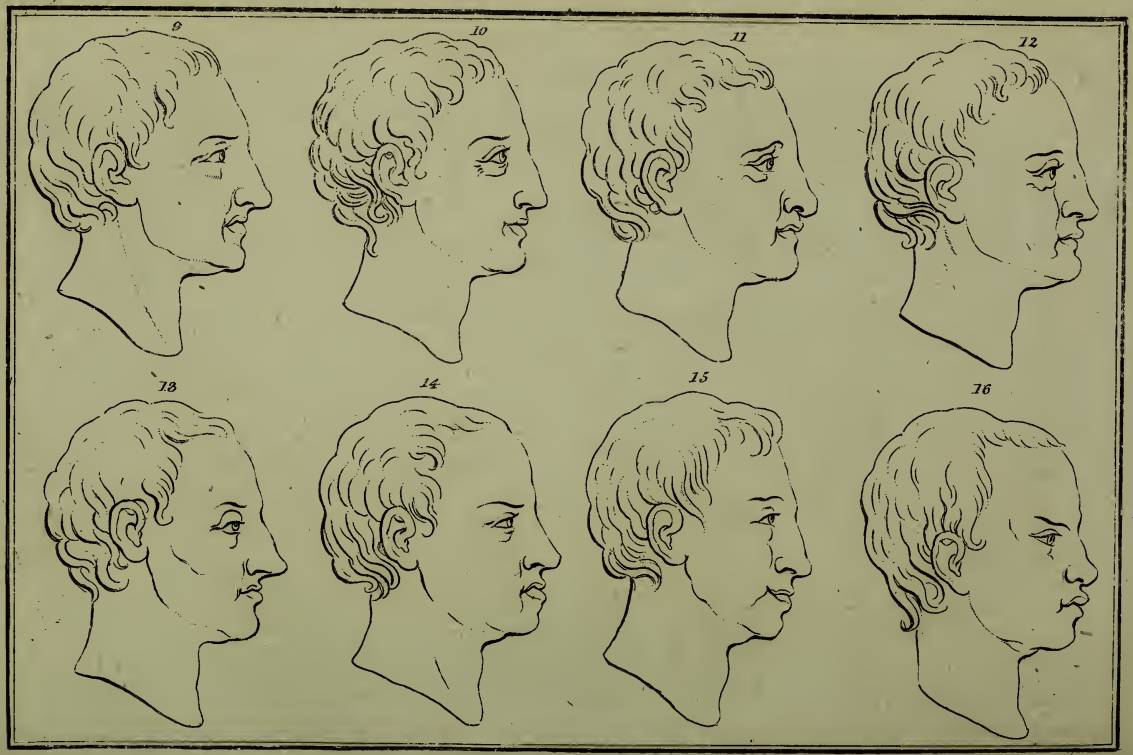
It is nearly as conſpicuous in the profiles 4, 5, and 15.

With reſpect to noſes 1, 2, 3. 6. 12, and 13, they are a little above mediocrity.

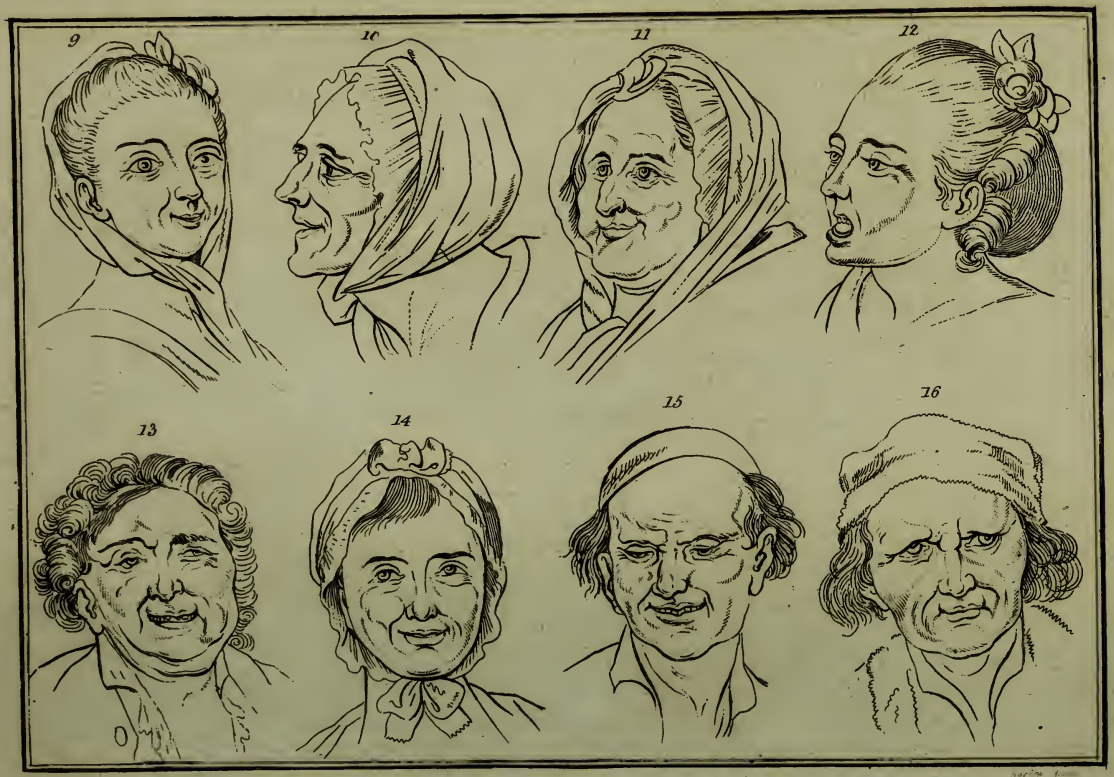
The



Sixteen Heads in Profile



Sixteen Heads in Profile. Pl. 4. II.



after Chodowiecki and Le Brun. *Plate II.*

after Chodowiecki and Le Brun. *Plate I.*

The eyes, a they are here drawn, abſolutely pourtray nothing that characteriſe genius. The 2, and, what will ſeem perhaps remarkable, the 13, might have the ſame expreſſion, by means of a trifling alteration.

The 5. 10, 11. 15 and 16, are thoſe which diſcover the greateſt weakneſs of mind.

All theſe profiles want energy, particularly in the lower part. However, No. 2 and 11, are rather more weak than the reſt.

In the combination of features in theſe faces, you will perceive a want of agreement and homogeneity; and it is this which produces in every one ſome trait that borders on folly.

EXERCISE II.

After Chodowiecki and Le Brun. (A) *See the Plates.*

1. A changeling, who wonders and laughs without a cauſe.

2. The calm and reflecting ſatisfaction of a good man, the under part of whoſe face is rather inſipid.

3. A child already anticipating manhood, whoſe face expreſſes too much attention, but not enough of ſoftneſs. The calmneſs which dwells on his lips is momentary, and belongs not to the character.

4. A devotee whoſe attention is ſtrongly excited. This face has an expreſſion of ſatisfaction, but it wants wiſdom and energy. The under part of the noſe has nearly a character of imbecillity.

5. The mouth is ſenſeleſs, and forms a ſhocking contraſt with the maſculine character of the other features.

6. An air of aſtoniſhment and ſtupidity, of ſatisfaction, of ſoftneſs. There is nothing in the whole face, except the tip of the noſe, that bears the impreſs of judgment.

7. Pro-

7. Profile of a valuable houſe-wife, a lover of order and cleanlineſs, and ſuſceptible of delicate ſentiments.

8. The prudent and affectionate curioſity of an aged matron, active and experienced.

9. A face void of force and expreſſion; but poſſeſſes goodneſs without elevation.

10. The forehead and noſe indicate ſomething of judgment—all the reſt is very trifling.

11. Careleſſneſs and ſenſuality. This profile conveys the idea of a goſſiping old coquette.

12. The upper part of the face indicates goodneſs, but deſtitute of elevation, and accords very ill with the lower part, whoſe grimace expreſſes terror or contempt.

As for 13, 14, 15, 16, they are idiots; one indeed, No. 16, was naturally judicious, endowed with penetration, enterpriſing, and capable of perſeverance. The traces of his imbecillity are very ſlightly apparent only in the lips, and the wrinkles of the cheek, which form a contraſt with the bone of the eye, which is ſo ſtrongly marked.

EXERCISE III.

After Chodowiecki and Le Brun. (3)

Various Expressions of Anger and Rage.—*See the Plates.*

1. The under part of the face expreſſes nothing but ſtupidity.

2. The contempt and fury of a low and impotent mind.

3. The impotent rage and contempt of a madman. The madneſs is marked in the under part of the face.

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4. Theatrical pompoſity and indignation, without force or truth—a ſenſual female, whoſe face has no mark of diſtinction.

5. Theatric fury repreſenting frenzy and deſpair.

6. Here there is neither force nor greatneſs: it is the expreſſion of harſh, inflexible, imperious obſtinacy.

7. A maſk of energetic fury—very faulty.

8. A man's face enervated, fallen back into childhood, and who has ſubjected himſelf to unruly guſts of paſſion.

9. An inſufferable countenance—an abſurd mixture of fooliſh terror and factitious rage.

10. A man whoſe character is furious, paſſionate, vulgar, and ungovernable.

11. The exceſs of rage of a low man, ſuffering, and diveſted of energy.

12. The fury of a fool under flagellation.

13. A mixture of greatneſs and triviality—the grimace of a fool and an idiot.

14. This is nothing but a ſimple maſk, which preſent a mixture of pain, rage, and weakneſs.

15. The unaffected fury of a man whoſe mind is deranged by pain, and who had received happy diſpoſitions from nature.

16. Tranſport the effect of pain, in a madman, but who naturally was poſſeſſed of energy.

EXERCISE IV.

AFTER LE BRUN AND CHODOWIECKI. (C) *See the Plates.*

1. A head deſtitute of ſenſe; or rather a maſk, ſhockingly drawn, repreſenting the moſt abſurd aſtoniſhment.

2. The terror of a man fallen into inſanity, and who once was not devoid of underſtanding.

3. The ſtupid aſtoniſhment of a child, who, otherwiſe, is not deſtitute of intelligence.

4. The panic terror of a timid character.

5. A character diveſted of energy; a deſpicable woman, a fool and a coquette.

6. The expreſſion of pity upon the face of a perſon who naturally poſſeſſed greatneſs, but now degraded by ſenſuality and indolence.

7. The ridiculous amazement of one born a changeling.

8. Aſtoniſhment devoid of intereſt, in a man ſunk into inſanity, but who was deſtined to greatneſs.

9 Pitifulneſs in the extreme; an abominable mixture of cunning and ignorance. A man with ſuch a face as this, is deaf to the calls of honour.

10. Meanneſs that excludes every generous ſentiment, and which appears incompatible with the upper part of the face.

11. The puſillanimous countenance of a vacant and debauched Phariſee.

12. An

after Le Brun & Chodowiecki. *Plate I.*

after Le Brun & Chodowiecki. *Plate II.*

12. An inſenſible and perverſe character—ignorance and roguery.

13. This is the face of a coquette, who arranges her plans, and ſupplies by dexterity and intrigue her want of beauty—ſhe has the air of triumphing in her ſucceſs.

14. Want of energy; aſtoniſhment mixed with a certain degree of attention and intereſt.

15. An honeſt man with an attentive look, who has a very confined underſtanding.

16. Vehemence and diſdain mixed with terror, in a character naturally choleric and impetuous.

EXERCISE V.

AFTER LE BRUN AND CHODOWIECKI. (D) *See the Plate.*

Excepting, perhaps, 14 and 15, all theſe faces want truth and energy.

Fig. 1, 2, 3, are caricatures of three heads expreſſive of greatneſs—maſks of attention excited by aſtoniſhment.

4. The maſk of amazement and weakneſs.

5. The timid aſtoniſhment of an idiot, who diſcovers ſome occaſional ſparks of genius.

6. The ſtupid aſtoniſhment of a weak and vulgar mind, which has not always been deficient in point of energy.

7. The aſtoniſhment of a vulgar and injudicious man.

8. The curious attention and profound look of a violent man, but concentrated, and half mad.

9. The vehemence, grief, and exertion, of a perſon weak and ſenſual.

10. The terror of ignorance, on the face of a child, whoſe features are too much formed.

11. The upper part of the face is above the common ſtandard; the lower preſents nothing but the grimace of ſurpriſe and terror.

12. The fright and ſurprize of one whoſe conſtitution is delicate, and whoſe mind is feeble.

13. The terror of a man of ſenſuality, endowed with a conſiderable ſhare of imagination.

14. Attention and terror mingled with pity—the upper part of the face is by no means ordinary.

15. The expreſſion of the ſame feelings, on a face which is neither ordinary nor ſublime.

16. Terror and ſurprize—a feeble and infantine character.

EXERCISE VI.

AFTER LE BRUN. (E) *See the Plates.*

1. The caricature of a great character, in which terror is painted.

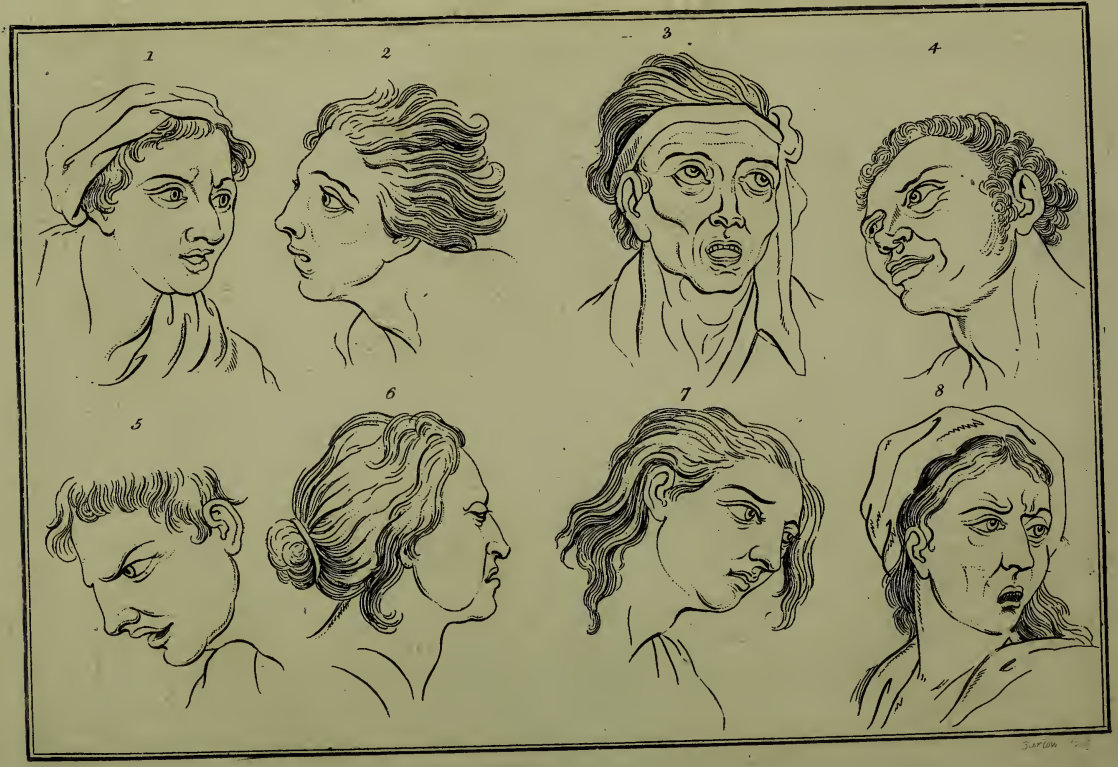
2. The forehead, the upper part of the eyes, nay, even the noſe, mark an energetic character. The grimace of the mouth is that of a man deprived of underſtanding, and ill agrees either with the wrinkles of the forehead, or with the form of the chin.

3. Maſk of a plain face, expreſſive of aſtoniſhment and mute terror.

4. Eager

after Chodowiecki and Le Brun.

after Chodowiecki and Le Brun.



after Le Brun and Chodowiecki. *Plate I.*

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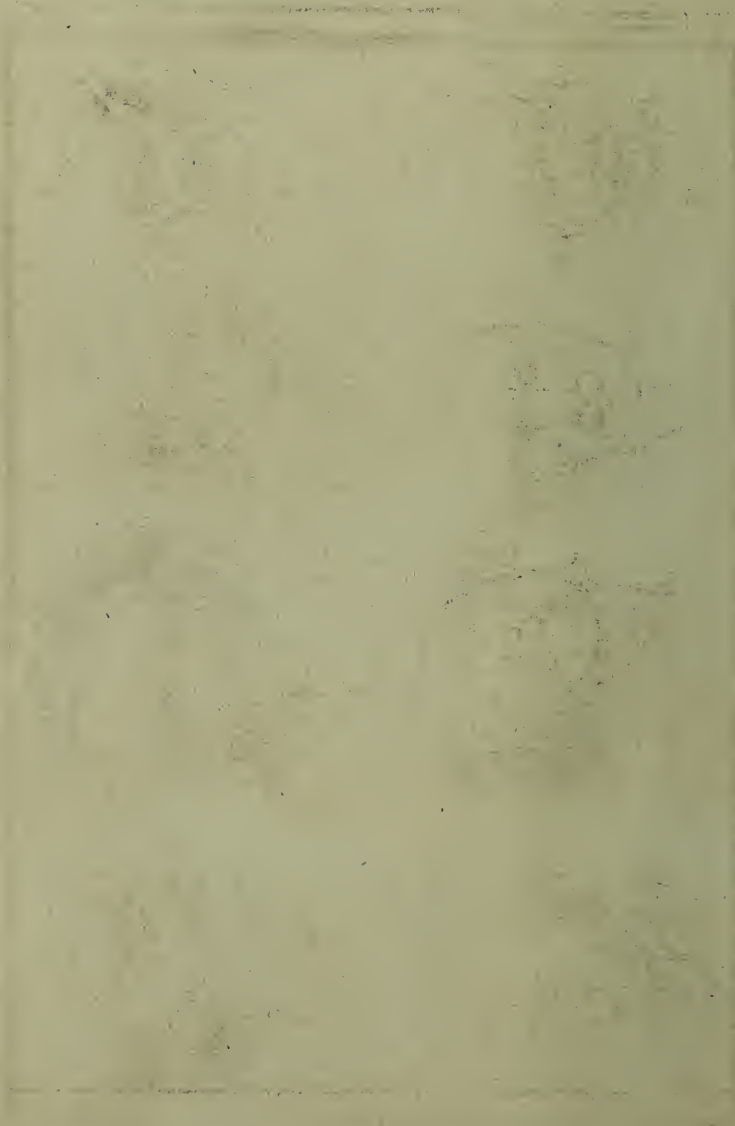


Barlow sculp.

An Angry, Wicked

MAN.

From Lavate

4. Eager desire, animated by hope, in a face replete with goodness, but destitute of greatness.

5. Tender devotion—a character great without being sublime.

6. Remembrance of sorrow—a character approaching to sublimity.

7. The caricature of an open and liberal character. Elevation and goodness are conspicuous in the eye, and upon the upper lip.

8. The caricature of an exalted character, particularly in the upper part of the face; while the lower part expresses only weakness. It also has the appearance of one that muses, and presents the traces of recovery from terror.

9. A look fixed, but indifferent—a character weak and childish.

PORTRAIT OF A MAN WHOSE CHARACTER IS SAVAGE AND COMPLETELY WICKED.—*See the Plate.*

The opposite Portrait expresses the rage of a man whose character is barbarous, tempestuous, and infernally wicked: he is destitute of internal energy, and disposed to advance insolent pretensions.

EXERCISE VII.

AFTER LE BRUN AND CHODOWIECKI. (F) *See the Plates.*

1. An expression of fright, joy, and stupidity, in an ordinary face.

2. The upper part of the face is good; the lower is middling. Take it altogether, it is expressive of attention mixed with interest and terror.

3. The

3. The terror of a man contracted and weak in every ſenſe.

4. The ſenſeleſs attention of a low-bred fellow, whoſe head is totally void of ideas.

5. He ſeems to liſten with the intereſt of compaſſion. This face, and in particular the upper part, has a character of greatneſs: the lower announces feebleneſs and faintneſs.

6. A portion of terror mixed with pity and contempt—a weak and trifling perſon.

7. Caricature of a great and noble countenance; and, at the ſame time, the caricature of Attention and Intereſt.

8. Fear, terror, and vexation, in an ordinary and very weak woman.

9. Maſk of the impotent contempt of Envy.

10. Caricature of a perſon, who, without being great, diſtinguiſhes herſelf by an honeſt and ſerviceable character. That large eye, and the ſmall noſe, form a ſtriking contraſt, and every contraſt is a caricature.

11. The grimace of terror on the face of a woman fallen into inſanity, but who once was neither in want of ſenſe nor of goodneſs.

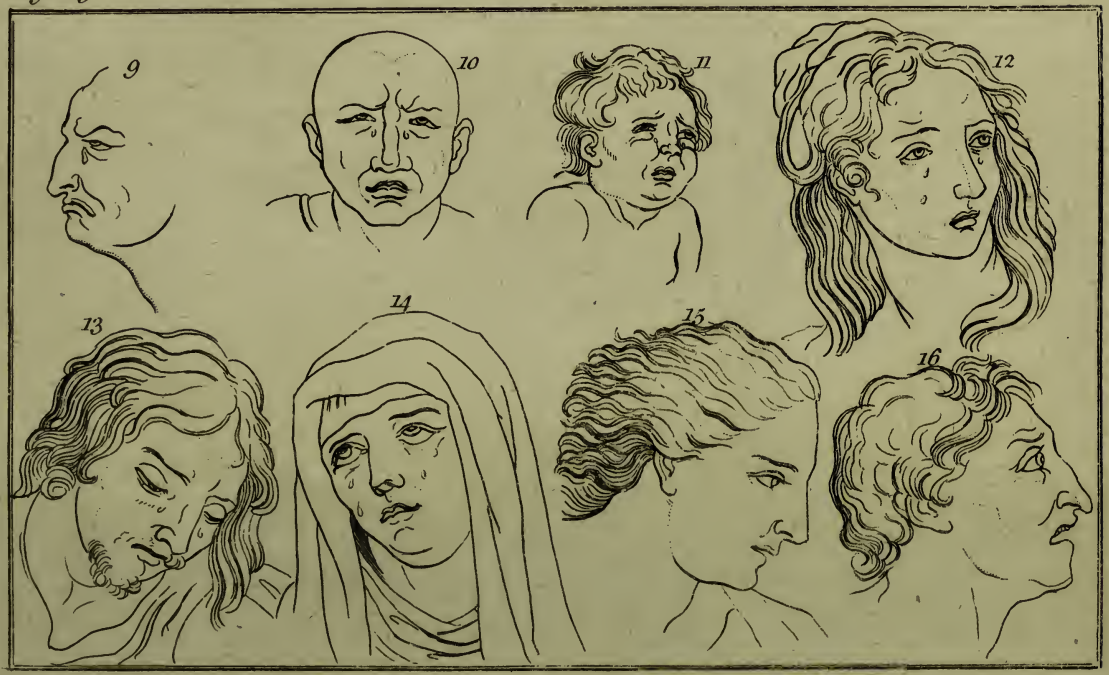
12. The grimace of a madman who has long ſince ſpent his force, and whom nature had deſtined for a lunatic, with ſallies of an original caſt.

13. The expreſſion of violent diſguſt on the face of a common man.

14. The maſk of rage and contempt—a middling character, rather feeble than energetic.

15. Caricature of a changeling ſunk into inſanity through debauchery.

16. A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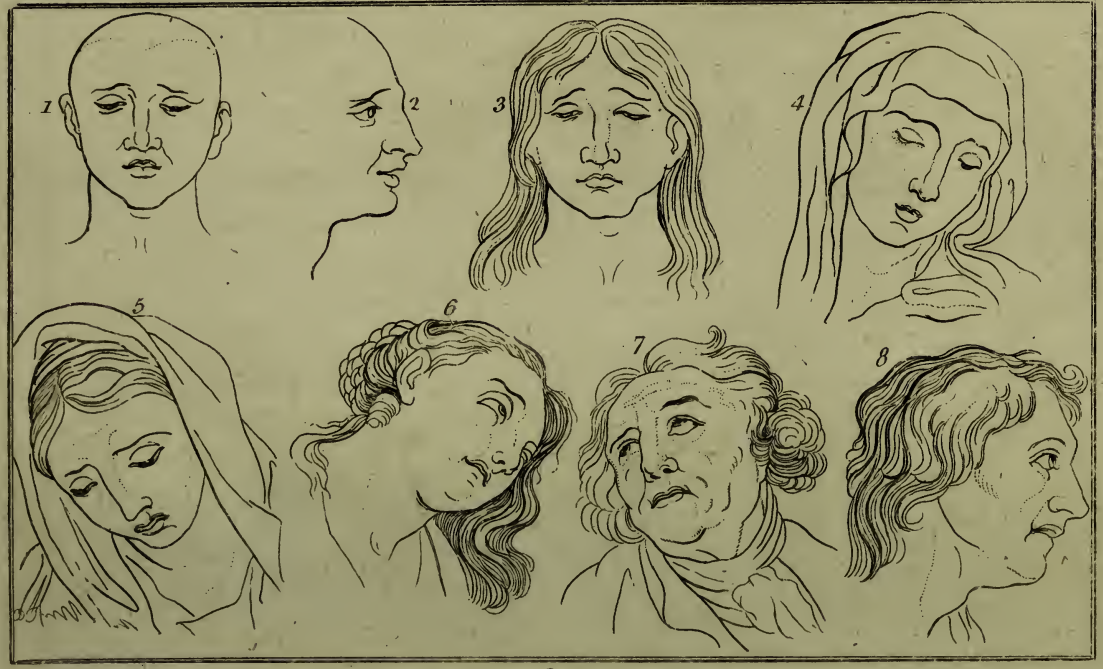
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16. A melancholy madman, who had great diſpoſitions, penetration and depth of thought; but whoſe mind was not ſyſtematic.

EXERCISE VIII.

AFTER LE BRUN AND CHODOWIECKI. (G) *See the Plates.*

1. A mixture of pain and ſorrow in an ordinary character.

2. Excepting the tranſition from the forehead to the noſe, there is much greatneſs in the upper part of this face, down to the lower extremity of the noſe. The eye bears the impreſs of genius. The under part, on the contrary, is a perfect caricature. There is a contraſt between the lips; they have not a true and determinate expreſſion: however, it is eaſy to ſee, that they ought to indicate fear, terror, and attention.

3. The ſorrow of a mind poſſeſſed of elevation and ſenſibility. Here, however, as in moſt of theſe heads, the noſe is badly drawn, childiſh and without meaning.

4. Sorrow that reflects. The upper part of the face has in it ſomewhat diſtinguiſhed, while the lower announces a character weak and ordinary.

5. Though this head is extremely defective in the drawing (the eyes, for inſtance, are not equal), it pourtrays the diſtreſs and ſympathy of a virtuous perſon, but weak.

6. Exceſs of affliction the effect of tenderneſs—a ſtate on the brink of fainting.

7. Sorrow, confidence, reſignation, hope.

8. Caricature of a diſtinguiſhed countenance, the torment of unfortunate love.

9. The

9. The grimace of affliction, mingled with contempt.

10. Affliction and terror of a weak man.

11. The expreſſion of grief and terror on the face of an infant too much formed, and who announces no great fund of goodneſs.

12. Diſtraction, wildneſs, hope, have ſucceeded ſorrow in this face, the lower part of which announces at leaſt weakneſs.

13. Profound affliction and grief in a great character.

14. A wretched caricature of a *Mater doloroſa*, who, far from poſſeſſing ſenſibility, is only ſenſual.

15. Serene and exalted grief in a great character, which nearly approaches the ſublime.

16. The aſtoniſhment of a timorous and inquiſitive ſimpleton.

Profile expressive of Energy and Greatness.

See the Plate.

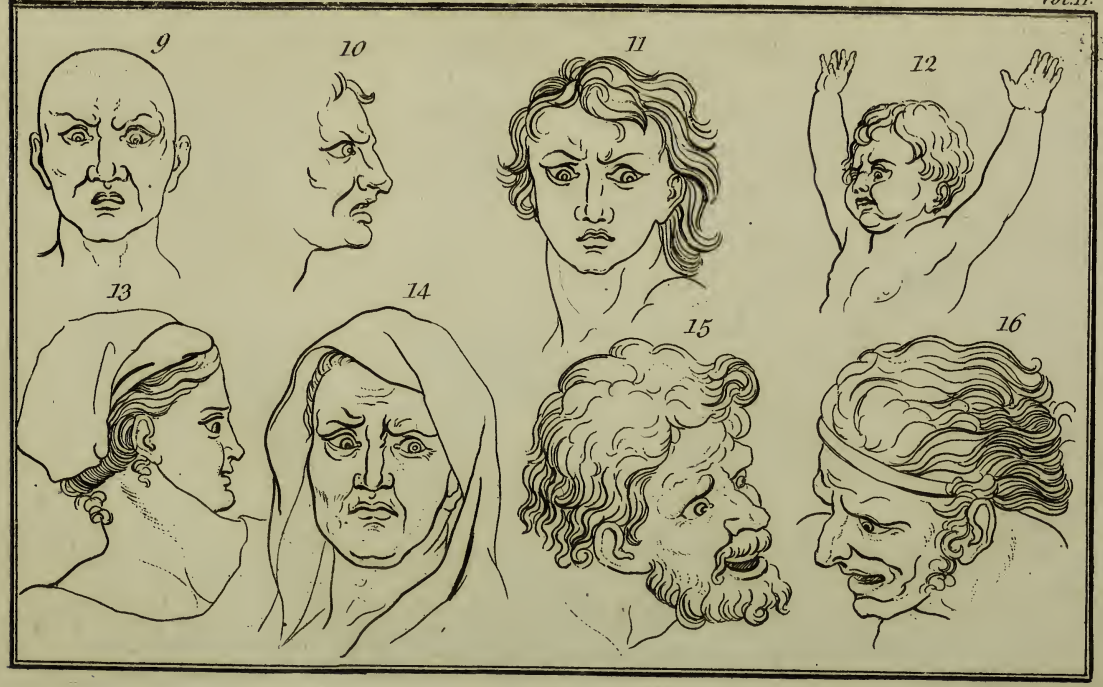
The oppoſite Profile is after the original of Exerciſe v. Plate F; but how much more energy and greatneſs you may diſcover here! Attention, pity, indignation againſt the author of the ills he commiſerates, are much better marked in this face. He *can* and he *will*. No one will eaſily undertake to reſiſt him. What penetration in the eye and the noſe! There is in the upper lip a kind of weakneſs, a perfect contraſt to that ſtrongly marked chin, and the whole upper part of the face.

EXERCISE IX.

After Le Brun and Chodowiecki. (H) *See the Plate.*

1. Impotent terror and anger. The noſe is weak and unimpaſſioned.

2. Con-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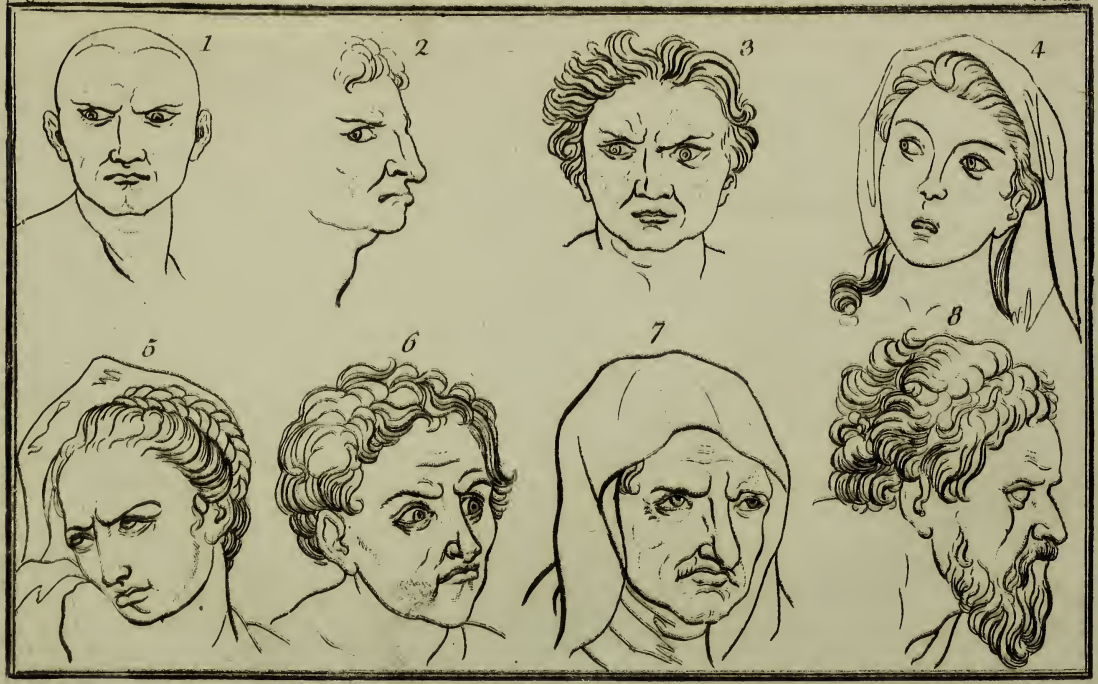
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2. Contempt, horror, threats—a character harſh, inſenſible, and inexorable.

3. Anger and terror in the upper part of the face: the under has almoſt all the coldneſs of indifference.

4. The wretched deſign of a face which expreſſes the terror of a mind timid and deſtitute of energy.

5. Exhauſted rage, contempt, deſpair. Were this face in a ſtate of reſt, it would have nothing of greatneſs.

6. The factitious ſcorn either of an idiot, but who was not one from his birth, or of a man who affects an inſolent and contemptuous air.

7. The upper part of the face ſuppoſes experience, and activity in a good cauſe: the noſe is very ordinary. The lower part, and particularly the mouth, expreſſes the contempt of a feeble mind.

8. The look of envy and contempt: a character harſh and unrelenting; and, if we may judge by the under part of the face, an ordinary underſtanding.

9. The dreadful ſituation of an ordinary man, a prey to exceſſive agony.

10. The terror of a man whoſe character is naturally energetic, though the lower part of the profile indicate weakneſs.

11. The terror of a man who is extremely irritable, and whom repeated frights have reduced to weakneſs and imbecillity.

12. The terror of a child ſavage and violent, and who has ſomething too maſculine.

13. The maſculine face of a woman obſtinate and diveſted of greatneſs: terror is putting her to flight.

14. A faint impreſſion of terror; an indolent and phlegmatic character.

15. Brutal deſire in an obſtinate and vulgar perſon.

16. Irritated and ſuffering, he is incapable of bearing up againſt the pain which torments him.

The noſes in general want expreſſion, and are very indifferently drawn, eſpecially 1. 3. 8. 13, and 14.

LECTURE

Barlow sculp

THE LAST FAREWELL OF CALAS.

From Lavater

LECTURE X.

THE PRECEDING SUBJECT CONTINUED.

EXERCISE X.

THE PARTING BETWEEN CALAS AND HIS DAUGHTER.

See the Plate.

THE large print of Chodowiecki, from which theſe two figures are taken, is, in my idea, one of the moſt expreſſive and moſt perfect of productions. What truth runs through it! How much of nature! What a charming combination!—Force without harſhneſs, delicacy free from every thing like affectation, expreſſion in the whole, and in every part taken ſeparately: contraſt in the characters; unity, harmony in the compoſition; and always, always truth and nature, to ſuch a degree, that it never once occurs to the mind, that the ſcene, the arrangement, that a ſingle perſonage, or that the ſlighteſt circumſtance is imaginary. Nothing exaggerated, and yet all is poetical!

You abſolutely forget that it is a picture; you ſee the objects themſelves, feel tranſported into the dungeon of the innocent ſuf-

ferer, ſympathize with him, wiſh to throw yourſelf into his arms, to expire with him, and even to die for him.

Among the excellencies of that aſtoniſhing production, nothing is to be compared to the old man and that one of his daughters, who, ſilent, and on the point of fainting, ſupports herſelf by leaning upon him.

This part of the picture I have cauſed to be copied, enlarged, and engraved, in order to procure for part of my readers ſome moments of delicious ſadneſs.

The copy has loſt in ſome reſpects; it has gained in others. Contemplate that affecting group. Does not the face of the old man diſcover evident traces of that candour, that noble ſimplicity, that confidence in God, which dwell with innocence alone? The copy, perhaps, repreſents ſtill better than the original, the internal calm, the paternal goodneſs of the man to whom it would be impoſſible—good God! I will not ſay, to be the murderer of a ſon; but not to ſave a ſon's life at the price of his own: and the face of the young woman diſcovers a mind fraught with the higheſt honour and ſenſibility; a daughter, a ſiſter the moſt affectionate.

Who ever ſaw ſuch an oppreſſion of ſorrow, which borders on fainting away, but is not as yet a complete ſwoon; that grief ſo expreſſive of inability to ſuccour the beloved object? Who ever ſaw theſe more powerfully repreſented, than in the figure of that young perſon leaning upon her father? The eye-brows, the eyes, the mouth half open, the poſition of the face, of the hands—every thing cries out—'I am the moſt miſerable creature that ever had 'exiſtence. Is any ſorrow like unto my ſorrow?'

Now compare the face which ſo well expreſſes dejection, deſpondency, with the face, ten times more eloquent ſtill, of the venerable old man. There it was a woman, here it is a man; there it was the daughter, here the father. From the bottom of that heart fatigued, overwhelmed, a rill of conſolation ſprings up: his looks, his mouth expreſs it; it paſſes from them into the extinguiſhed, the almoſt cloſed eyes of his inconſolable daughter.

Oceans

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Oceans of tears have furrowed thoſe cheeks; he is emaciated, bruiſed with grief: but a profound peace reigns there ſtill. 'I 'fear God, and have no other fear. I raiſe mine eyes on High, 'from whence my help cometh. My truſt is in the Lord who 'made heaven and earth. Suffer my chains to be taken off; let 'not that tumult, the harbinger of death, alarm you: I regard it 'not—I am innocent; and my Creator knoweth it. Be of good 'cheer: He, the all-wiſe Creator, comes to my aſſiſtance, who 'knoweth me; and if with one hand he offers me a cup of bitter 'ſorrow, with the other hand will he cheer and nouriſh me.'

I clearly, for my own part, read theſe words on that face, in which innocence, goodneſs, and grief, have blended their ſeveral impreſſions. You may trace in it that father, who always was a father—You may trace in it the man who could ſay as he was expiring on the wheel—'O God! forgive my judges, I am innocent!' The man who was worthy of ſuffering, pure from the ſhocking crime for which he ſuffered, unheard of torture; and of being the victim who muſt ſave, in future ages, millions of innocent perſons—a victim, who ſhall appear to us in the world to come irradiated with a glory, inveſted with a form, which no pencil on earth could trace, and which the genius of no poet is able to deſcribe.

THE FOUR TEMPERAMENTS.—*See the Plate.*

In the oppoſite Portraits, you may very eaſily diſcover the four temperaments, purely from the different impreſſions produced, and that by the ſame picture, on theſe four perſonages.

EXERCISE XI.

FOUR HEADS AFTER SCHLUTTER.—*See the Plate.*

Four great characters in a ſtate of ſuffering. They do not ſuffer like feeble beings, who are incapable of reſiſting pain; they have combated

combated—but the victory was above their power. Like warriors made invulnerable by fatigue, accuſtomed to ſurmount obſtacles, they braved dangers the moſt tremendous.

1. The upper part, down to the middle of the noſe, borders on the ſublime: all the reſt poſſeſſes greatneſs, though mixed with harſhneſs.

2. A face neither great nor ſublime; but which, however, if you preclude that vulgar mouth, is not quite ordinary. The pain expreſſed by the mouth and forehead has not the character of greatneſs which diſtinguiſhes the forehead and the eye of No. 1.

3. This is not death entirely, but the pain which immediately precedes death. The tip of the noſe is rather defective; excepting that, the face is the face of a hero.

4. Pain inſupportable in a man judicious, firm, and poſſeſſed of ſelf-management, but deficient in ingenuity. The noſe belongs to an excellent character.

PROFILE OF THE HEAD OF SAUL.—*See the Plate.*

The oppoſite Profile of the head of Saul, at the moment of his being ſtruck with light from heaven, and hurled down to the ground, wants dignity, but indicates great faculties.

EXERCISE XII.

AFTER THE MANNER OF POUSSIN *.

Pouſſin, animated with the ſpirit of Raphael and the ancients, has thrown into all his characters much energy and greatneſs: theſe

* The ingenious Author is miſtaken in aſcribing this group to Pouſſin; for it is copied after a picture of P. Mignard, known by the name of La Peſte.

qualities

Saul

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Barlow fc.

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Head after Holbein.

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Profiles of Seven Heads.

qualities are diſcernible in the copies of his pictures, even in thoſe where the outline alone is given. The beautiful group here preſented is a proof of this.

The man full of courage is the moſt elevated figure; but whe, ſeized with tenderneſs and dread, is on the point of fainting away: his geſtures already indicate the approach of a fainting fit.

In the figure which ſupports the two perſons who are ſtruck with the peſtilence, there is much more energy ſtill, more reſolution, and more preſence of mind. He is a being of a ſteady and honeſt character, a perſon in whom you may rely on with ſafety; but whom you muſt be careful not to aggravate or uſe indelicately. Though he be not ſuſceptible of real tenderneſs, his candour and ſtability would make him an amiable friend; while his courage, vigour, and inflexibility, would render him a powerful enemy. His ſympathy is great, but compaſſion deprives him not of power to lend his aid.

The head of the fainting ſurgeon is too inaccurately drawn for our making any other remark on it, than that the forehead and noſe preſents traits of a diſtinguiſhed character of the middling claſs; that the fulſome groſſneſs below the chin is by means accordant with the forehead; that the mouth and eye pourtray faintneſs remarkably well.

The character of the female ought not to be thrown into the loweſt deſcription; it is neither great nor little: it poſſeſſes ſome dignity, but is expreſſive of neither vigour nor genius.

EXERCISE XIII.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. Goodneſs, ſimplicity, and weakneſs. The cloſeneſs of the noſe to the mouth is a ſign of imbecillity in faces of ſuch a form as this.

this. The hind head pronounces much capability, and accords not with the profile.

2. The upper part of the face has ſomething noble and ſprightly; the lower wants expreſſion.

3. Candour, good-nature; a character quiet, modeſt, ſincere, and free from paſſion, but weak.

4. Timidity, reſtleſſneſs, inconſideration, with a ſmall degree of ability or powers.

5. This face announces ſomewhat of more underſtanding, and inſpires more confidence than the preceding. That flat noſe, and that half-opened mouth, have an expreſſion of timidity; the large chin, and every thing elſe, indicate an honeſt and unſuſpecting character.

6. The forehead characterizes a moderate ſhare of judgment; the eye, noble paſſions and a ſpecies of greatneſs: but the noſe is ordinary, and that wry mouth, the drawing of which is imperfect, indicates weakneſs.

7. The head of a man of genius, badly drawn. Nature had formed and deſigned it well; and if it is not what it ſhould be, the fault muſt be laid on circumſtances: at leaſt, the mouth ſeems to indicate this. It is from the right eye in particular, and the eye brow of the ſame ſide, which is placed too low, that we diſcover the head to be faulty.

EXERCISE XIV.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. The upper part is nearly great. The middle and lower are weak, but with an expreſſion of goodneſs and candour.

2. You

2. You diſcern at once in the lower part of the face, from the eyes down to the extremity of the chin, a character of ſenſuality, exempt from malice, and a changeling from the womb, but not entirely depraved.

3. The forehead and mouth have a ſlight expreſſion of good ſenſe; but it is impoſſible to overlook the imbecillity which is apparent in the noſe, the eye, and the right eyebrow.

4. The forehead and noſe are ordinary. The eye is greatly ſuperior; the upper lip is ſilly and vulgar, the beard ſenſual.

5. A vigorous temperament. The upper part of the face poſſeſſes ſome dignity, but the under lip gives an air of ſtupidity to the lower part.

6. A character firm, faithful, invariable, at once noble and inflexible. Through the incorrectneſs of the drawing, however, this face exhibits ſome marks of weakneſs.

7. If you except the noſe, the drawing of which too is defective, this countenance is firm, ſteady, manly, cloſe, and not eaſily to be moved.

The head oppoſite bears the impreſs of religious veneration; but the forehead is too much elevated, the tip of the noſe too blunt, the under lip and chin have too little ſignificancy, and their contour is too much rounded, to permit the expreſſion of the whole to reach the ſublime.

EXERCISE XV.

SIX HEADS——*See the Plates.*

1. The face of a man ſerious, prudent, moderate, inclined to ſuſpicion, not eaſily to be deceived; capable, however, of a prompt tranſition from reaſon to folly.

2. A character in which goodneſs, gentleneſs, dignity and innocence are predominant; but too liable to the ſeduction of dangerous, if not criminal, complaiſance.

3. The character of a man of vehemence, harſhneſs and inſolence; exact, punctual, and prudent even to miſtruſt—without being always under the government of ſound reaſon.

4. The face of a man cunning in the extreme, dexterous in the diſcovery of ſecrets, and capable of gaining his end by indirect methods; without deviating, however, into the path of falſehood or wickedneſs: he is judicious, ſerviceable, active, and too intelligent to become a dupe.

The two heads at the bottom of the plate, eſſentially different in point of character, are neither of them, however, mean or ordinary. The one that is placed behind expreſſes moſt complaiſance; the other, more firmneſs and reſolution. The piercing look of the latter, that eye ſo ſtrikingly marked, the large noſe, that mouth and chin, denote a man of ſingular probity and energy, but ſomewhat haughty, and with whom you muſt not venture to tamper. The profile whoſe forehead is covered, indicates ingenuity, eloquence, benevolence—with a ſlight tincture of vanity.

EXERCISE XVI.

FOUR HEADS, ONE WHOLE LENGTH.—*See the Plate.*

1. A ſingular mixture of wiſdom and weakneſs. The form of the head, the poſition of the forehead, and the noſe, ſeem to indicate a ſagacious character—yet it is impoſſible to beſtow on that face the eſteem which true wiſdom commands.

2. That downcaſt look, if you except the lower contour of the noſe, expreſſes attention ſtrongly ſupported, and wiſdom far ſuperior to the figure which precedes it.

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Weakneſs, preſumption, inſenſibility

Barlow sc

3. That ordinary and ſenſual countenance was not naturally ſtupid, but it has been neglected and left uncultivated. There is ſomething in the mouth and in the eye which affords a preſumption of natural talents.

4. The upper part is not abſolutely vulgar; but the under denotes a weak character, a heart cold and unſuſceptible of kind affections.

What dignity in this figure after Raphael! What ſimplicity in that air of attention! The forehead, the noſe, the mouth and eye, the mien, the attitude—are all expreſſive of a character ſage and given to reflection, which does not, however, reach the ſublime.

EXERCISE XVII.

FIVE HEADS, ONE WHOLE LENGTH—*See the Plate.*

1. Is the head of a man of genius half mad. Were the noſe more prominent, the upper lip brought rather forward, the chin leſs rounded and more diſtended—they would correſpond better with the fore and hind head, which bear infallible marks of genius.

2. This head, which is not in other reſpects ordinary, preſerves a certain air of childiſhneſs, and betrays a diſpoſition to pleaſantry and playful miſchief.

3. Is a true Capuchin countenance, and of a good ſort. The noſe is not ordinary, and the whole head in general indicates a character, not of greatneſs, but of firmneſs and ability.

4. We have here an expreſſion of weakneſs, ſo much the more difficult to be determined, that this profile is not an ordinary one, and that you are under the neceſſity of allowing it a certain degree of dignity, probity, courage, and firmneſs.

5. Here is one of the faces whose simplicity rises almost to the sublime. You read in it a clear and sound understanding, but not sagacity properly so called, nor the spirit of analysis: it likewise indicates a character of integrity, and solidity of judgment.

In the other figure, weakness, presumption, insensibility; but it needs no commentary.

EXERCISE XVIII.

Five Heads.—*See the Plate.*

1. The caricature of a face cunning, artful, eager, cold, indifferent, yet curious and assuming. It presents that air of silliness, only from the defectiveness of the drawing.

2. Little eyes, with a nose of such length and breadth, and a wry mouth, lead us to presume a character extremely contracted, and a mind hardly susceptible of cultivation.

3. 4. Pensive contemplation, without energy and without an object. Both of them announce good natural dispositions, and in this respect deserve a preference to the two which precede them. 3, without being great, is by no means a man of the lowest order.

The other head had been formed for wisdom, but is left unfinished. The forehead has almost the impress of genius. The eyebrows and upper part of the nose, the left eye, the mouth considered apart, the outline from the right cheek-bone down to the extremity of the chin—all these promise consummate wisdom, depth of understanding; but this is contradicted by the tip of the nose, the upper eyelid, and an undefinable something about the mouth, and which must be ascribed, perhaps, to its position, which is too oblique relatively to the rest of the face.

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EXERCISE XX.

SIX HEADS.—*See the Plate.*

1. Low ſuperſtition, with a tendency to intolerance: this perſon, without ranking among the very narrow-minded, is incapable, however, of acquiring very extenſive knowledge.

2. A countenance ſly, but compoſed, and which has nearly an expreſſion of goodneſs. To faces of this ſort is annexed the tact which ſerves to unmaſk the hypocrite.

3. The terror of a man weak and ſeized with madneſs, but who was not naturally deſtitute of ſenſe.

4. The face of one born an ideot, but good-natured. Abſtracted from the other features, I diſcern at once in the forehead, and the exterior outline from the tip of the noſe to the lower extremity of the neck, evident marks of imbecillity.

5. A mixture of harſhneſs, malignity, and childiſhneſs. The laſt has its ſeat in the contour of the forehead, the malignity in the eye and mouth, harſhneſs in the under lip and chin.

The female profile, degraded by the hand of an unſkilful artiſt, is that of a diſtinguiſhed face, capable of forming and executing great projects. The eye and the noſe, which indicate very uncommon ability, required a forehead not quite ſo ſhort, and more firm, and leſs ſoftneſs in the lower part of the face.

EXERCISE XX.

SIX HEADS.—*See the Plate.*

1. The Phyſiognomy of a man of integrity and courage, in whom you may confide; but at the ſame time an ordinary face, deſtitute

deſtitute of ſagacity and elevation. The want of greatneſs is particularly viſible in the point of the noſe.

2. The face of a grovelling, ſordid, cunning wretch. Though he be at preſent a very contracted being, his natural diſpoſition rendered him abundantly capable of inſtruction. Without being poſitively wicked, he is become contemptible through weakneſs and want of cultivation; and, in his actual ſtate, preſents a total want of honor and of internal energy.

3. Impotent coquetry. The eye is ſtrongly expreſſive of paſſion; the mouth, of weakneſs bordering on folly.

4. This face is neither great nor energetic, but it indicates a man poſſeſſed of conſiderable talents, ſuſceptible of taſte and inſtruction, capable of reflection, without the power of profound inveſtigation.

5. The forehead, if I may uſe the expreſſion, has not yet arrived at full maturity; and, conſidered with relation to the mouth, is not ſufficiently furrowed, is too childiſh. It is unneceſſary to obſerve, that this is the profile of a changeling, indolent and good-natured: the imbecillity is chiefly reſident in the under lip, which advances by far too much.

I alſo preſent a head after Holbein, which expreſſes the profound and concentrated ſorrow of a feeling, generous, and powerful energetic mind. The forehead and noſe particularly characterize the man of thought.

EXERCISE XXI.

ATTENTION WITHOUT INTEREST.—*See the Plate.*

This profile has the appearance of a greatneſs, of which however it is deſtitute; though, on the other hand, it is not quite ordinary.

It

It ſeems to liſten with an attention in which there is a mixture of aſtoniſhment.

The attitude of the head characterizes tolerably well the action of liſtening: the eye expreſſes it ſtill more; and that mouth half open, moſt of all.

But I diſcover in it neither ſagacity nor real intereſt.

Though it be eaſily diſcernable, that the Deſigner meant to ſhun all littleneſs, and aimed at a greatneſs the image of which preſented itſelf confuſedly to his mind, it is not more difficult to diſcover, that he wanted ſoul, and was incapable of expreſſing the energy of feeling.

This face has neither the expreſſion of calmneſs, nor that of ſtrong paſſion. I ſee in it emptineſs rather than tranquillity, and aſtoniſhment unaccompanied with intereſt.

The forehead, conſidered apart, is not deſtitute of dignity; the noſe too, taken by itſelf, poſſeſſes much greatneſs: and yet, comparing them together, the experienced Phyſionomiſt will perceive a want of harmony, and a degree of weakneſs, eſpecially in the tranſition from the forehead to the noſe.

I am no leſs ſhocked at the diſproportion between the length of the noſe, from the eyebrow, and the ſhortneſs of the ſpace between the noſe and the mouth; a diſproportion which produces the impreſſion of weakneſs.

The under chin is too clumſy, it is the caricature of a beautiful chin; it wants both dignity and delicacy.

This figure at the ſame time furniſhes a proof, that mind is not always to be found in every thing that paſſes for beautiful, that has an air of the antique, and approaches to the Greek form. In order to our being pleaſed with a face, and feeling attachment to it, there muſt be united in it proportion, and an obvious expreſſion

ſion of internal feeling. If it is incapable of being moved, it will produce no emotion.

EXERCISE XXII.

Six Heads.—*See the Plates.*

There is no one of all theſe heads in which there is not apparent a certain degree of weakneſs, either ſomething too much upon the ſtretch, or a defect in point of harmony.

1. 4. and 5. are naturally weak and ſtupid.

2. Was endowed with happy intellectual faculties. 3. Announces only a very ordinary head.

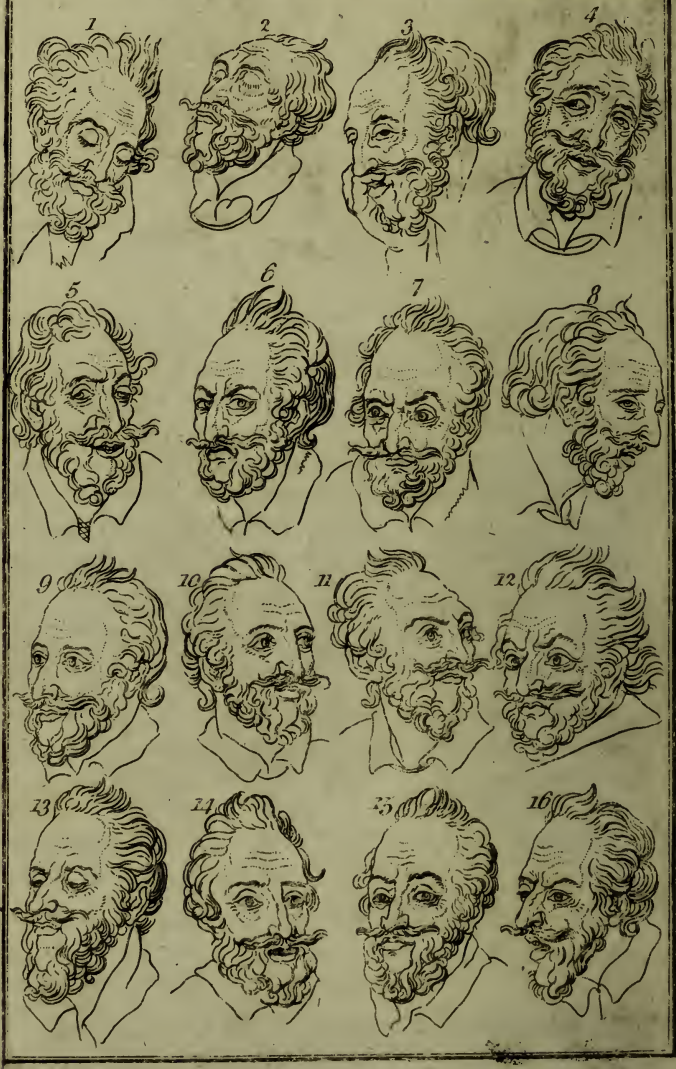
The forehead of No. 6. is one of thoſe which indicate an eaſineſs of tranſition from genius to madneſs. The under part of the noſe, the eye, the mouth, and the chin, are very ordinary. You perceive, at the firſt glance, ſprings too violently diſtended.

Profile 5. is ſtrikingly trivial: the eye is viſibly abſent and inattentive: the mouth, and eſpecially the under lip, accompanied with a chin ſo blunted, perfectly ſuit a forehead ſo vulgar.

But the ſecond of theſe heads deſerve particular attention. I think I ſee in it the traces of an unfortunate love in a perſon ſenſible of her own value, and who ſtill cheriſhes a tender recollection of the beloved object. This face was much better deſigned by nature than its companion, No. 1. the imbecillity of which is particularly viſible in the traits adjoining to the mouth.

4. Was ſcarcely ſuſceptible of cultivation: when a forehead and noſe ſuch as theſe are found together, they always indicate the nothingneſs and obſtinacy of weakneſs.

3. In the whole of this face there is no one feature ſtrongly marked, and yet it is difficul: to determine the ſigns which indicate its weakneſs.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EXERCISE XXIII.

HENRY IV. AFTER CHODOWIECKI.—*See the Plates.*

Of all these heads, there is not one that exactly represents Henry IV. but in the whole together you find him to a certain point. It was a difficult undertaking to represent a great man in sixteen different situations, almost all imaginary. Who could flatter himself with succeeding but once in tracing a resemblance worthy of the original? The portraits of great men are ever unfaithful, whether drawn with the crayon or pencil, in a panegyric or a poem: the too much and too little always produce caricatures, and still more a palpable disproportion between the good and the bad, the great and the little, of which their image is composed. It is impossible to express that which properly constitutes their true greatness: the primitive fund, the main spring, the instinctive principle which determines and embraces the whole; the particular demand of their character, the *primum mobile*, the directive notion, the medium through which they view objects; all this is too much individual, too *unique* in its kind, belongs too much to the province of spirit, to be conveyed by the graver or pencil, by phrases or poetical images. All that can be said or drawn of a man really great, will never be any thing more than the solid mask of his face or of his character; especially when, reduced to copies, there is no opportunity of seeing and studying the original. Perhaps we have before us but the fortieth copy of the face of a great man; and it is undoubtedly certain, that the best of them would still leave much to be wished.

We are not therefore going to pronounce judgment upon the man, but upon the masks of him here presented: then we will say, 'How great must the Original have been, when these feeble copies which represent him in situations the least advantageous, convey nevertheless evident traces of his greatness!'

Is it poſſible to look at 1. Henry IV. aſleep, 2. Henry IV. dead, 3. Henry IV. aſtoniſhed, without feeling 'that we have under our 'eye more than an ordinary man?' A heroic tranquillity and firmneſs hover over that countenance. He is 'the Lord's anointed,' againſt whom you put forth your hand at your peril.

Even in examining the faces 4. and 5. that is to ſay, Henry IV. ſuch as he would have been in a ſtate of imbecillity or intoxication—in which the moveable parts, the eyelids, and eſpecially the under lip, are relapſed and ſunk—it is impoſſible to refuſe to the ſolid parts, and the contours, admiration and reſpect.

The real Phyſionomiſt will render homage to the forehead and the noſe, while he fixes a look of regret on the voluntary degradation of the muſculous parts, which form a contraſt ſo ſtriking with the ſolid.

The vexation mingled with diſdain expreſſed in mouth 6, is ill ſuited to that energetic face, though it be in a better ſtyle than the expreſſion of the ſame kind of which we have already taken notice.

7. This countenance repreſents terror and rage, but expreſſes at the ſame time the energy of a hero. The forehead has not ſuch an air of grandeur as thoſe of faces 3. 5. and 11.

8. Indicates a degree of fear, of imbecillity and relaxation.

9. The exterior outline from the hair down to the beard is blunt to inſipidity, which conſiderably diminiſhes the expreſſion of energy and greatneſs natural to that face. In other reſpects, an attention reflecting and ſomewhat reſtleſs is the character of it.

10. Here it is the under lip which weakens the expreſſion of greatneſs; but this is the face of a man courageous, prompt, active.

11. Is ſuperior to the preceding, among other reaſons, on account

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count of the thickneſs of the upper eyelids. Only the curve of the noſe near the left eye, being a little exaggerated, gives it a certain air of vulgarity. The mouth and chin, the deſign of which alſo is incorrect, are ill aſſorted to the character of greatneſs which reſides in the upper part of the face. The whole together ſeems to expreſs an attentive and firm look, expecting the iſſue of a great enterprize.

12. Announces fear and ſudden fright. Here the mouth ſtill is weak, and expreſſive of nothing.

13. Reflection, reſolution, heroiſm accompanied with prudence; theſe are the diſtinctive characters of the head.

14. The fear and terror legible on that face ſuit no one but a coward, deſtitute of all energy. That cannot be the mouth from which proceeded ſo many memorable ſayings.

15. There is not much wanting here to the face of a great man. A look vague and indeterminate expreſſes ſurpriſe mingled with fear and diſſatisfaction.

16. Naturally great, this face is totally degraded, and preſents a mere changeling—an image which, realized, would draw tears from the Phyſionomiſt who is the friend of humanity.

EXERCISE XXIV.

VOLTAIRE AFTER HUBERT.—*See the Plates.*

I take it for granted, that theſe thirty-three faces are ſo many caricatures. I am not going therefore to pronounce judgment on Voltaire himſelf, but only on the caricatures of that celebrated Author. It is impoſſible to doubt, however, of the truth of ſeveral traits which conſtantly recur in all theſe faces: hence it may be concluded with certainty, and without ever having ſeen Voltaire, that

he had such a piercing eye, the upper eyelid as little visible, a nose and chin as prominent as they are here represented. But without intending a censure of the ingenious Artist who drew these heads, I shall observe, that if Voltaire be the Author of the works ascribed to him, his forehead must have been differently arched, and the profile of that forehead must have had a different outline. And this precisely is the fault of most who deal in the art of design: they usually confine themselves to the moveable parts, to the looks, or at farthest to the contours of the eyes and mouth. I have seen the bust of this extraordinary man (who, if he merit not a name too lavishly bestowed, that of *great*, is at least in the rank of the most distinguished geniuses), and I found the forehead of that bust much more expressive, more energetic, and more bony, than the greatest part of those under review. The Artist appears to have fixed his attention more on the height of the forehead, and the form in general, than on marking all the curves, all the prominences and angles.

Among the foreheads of the adjoining plate, there are certainly several which cannot belong to a great head, and are never to be found with eyes, a nose and a chin of the most energetic character. Observe, for example, No. 5. 20. and particularly 25. The foreheads most in harmony with the whole of the face would be, in my opinion, 16. and 19. though this last be too flat and too smooth.

The character of the eyes is in all these copies nearly the same; a look piercing and full of fire, but nothing gracious in it, nothing sublime. The eyes of faces 4. 5. and 6. are perhaps the least expressive: those of 1, 2. 13. announce most sense, force and genius; they likewise express an ardent desire of arriving at some discovery: those of 10. and 16. characterize the man of thought.

Prepossessing goodness, cordiality, good nature—these are qualities not to be found here: nothing invites to confidence, nothing encourages to self-oblivion.

We behold a personage greater, more energetic than we are; we feel our weakness in his presence, but without being ennobled by it:

it: whereas every being who is at once great and good, not only awakens in us a ſenſe of our own weakneſs, but by a ſecret charm raiſes us above ourſelves, and communicates to us ſomething of his greatneſs. Not ſatisfied with admiring, we love; and ſo far from being overwhelmed under the weight of his ſuperiority, our heart, elevated dilates and expands to the reception of delight. Theſe faces are far from producing a ſimilar effect: as you contemplate them, you feel an expectation, or rather an apprehenſion, of ſome ſatirical ſtroke, ſome galling piece of raillery; they humble ſelf-love, and daſh down the weak to the ground. Malignity is ſeated in all theſe lips: the curve ⌒ which recurs ſo frequently in the ſeparating line of the mouth, is the ſeat of pleaſantry, and one of the cyphers in the great alphabet of Phyſiognomies.

As to the noſes, the 18. and 24. poſſeſs moſt truth and ſpirit; 19. and 26. have leſs of theſe than all the others; perhaps the 4. the 5. and the 13. preſent the character on the worſt ſide.

Though we find not in any of theſe faces the expreſſion of goodneſs of heart, of a noble ſimplicity, of an eaſy and indulgent humour, it is impoſſible however to deny, that there are in the writings of this extraordinary man, paſſages which, breathing real philanthropy, excite in us the moſt delightful emotions. Now what there is of truth in the writings or actions of a man, ought to be found alſo in his mind; and what paſſes in the mind ſhould be traceable, in like manner, in the face which is the mirror of it. But theſe traits, theſe amiable movements are frequently ſo delicate, and, in faces which have in other reſpects a ſtrong expreſſion, they are ſo little perceptible in the neighbourhood of features ſtrongly marked, that neither the crayon nor the graver is able to catch them: eſpecially in the hand of an Artiſt who deals in caricatures.

I ſhall finiſh this Lecture by a paſſage from the Author already quoted at the beginning of the Firſt Volume*.

'Voltaire—this Author who lived almoſt a century; who has 'ruled the age he lived in as a monarch; who is read, admired,

* Herder.

'and

'and produced as an authority from Liſbon to Kamtſchatka, from 'Nova Zembla to the Indies; light, eaſy, and adorned by the 'graces; giving to his ideas the moſt extenſive range, preſenting 'them under a thouſand different forms, and ſkimming along a 'vaſt region covered with flowers; favoured by his language; 'and, more than all, born in a country and an age in which he 'could turn to account the commerce of the world, his predeceſſors 'and his rivals, the prevailing circumſtances, prejudices and 'foibles of the times; nay, poſſeſſing ſufficient addreſs to make all 'the Sovereigns of Europe contribute to his glory—Voltaire, I ſay, 'what influence over his contemporaries has he exerciſed! what 'light has he ſhed around him! As a Writer, he is undoubtedly 'the firſt perſon of his age. But if he has preached toleration, and 'the pretended philoſophy of humanity; if he has invited men to 'think for themſelves; if he has painted under every amiable form 'the appearances at leaſt of virtue—on the other hand, what indif-'ference, what coldneſs, what uncertainty and ſcepticiſm has he 'not introduced! Are we great gainers by that ſuperficial erudi-'tion which acknowledges neither plan nor rule; by that philo-'ſophy which has not its foundation in morality and true humanity? 'It is well known what mighty cabals were formed for and againſt 'him; it is well known how widely his ideas differed from thoſe 'of Rouſſeau. It is happy for the world, perhaps, that, oppoſed 'to each other, they both ſet up for Reformers. All that is 'thought and felt by a great genius, deſtined of fortune to pro-'duce revolutions, cannot, without doubt, be meaſured by the 'common rule which governs every vulgar ſpirit. There are ex-'ceptions of a ſuperior ſpecies; and almoſt every thing remarkable 'in the world is produced by theſe exceptions. Straight lines 'proceed always in the ſame direction: they would leave every 'thing in the ſame place, if amidſt the ſtars, which preſerve a 'regular courſe, the Deity were not pleaſed to launch comets alſo, 'which in their eccentric courſe are liable to fall, but riſe again ſo 'high, that the human eye is incapable of following them.'

LECTURE

LECTURE XI.

OF ANIMALS.

A.

THE Author of theſe Eſſays, never having made the Natural Hiſtory of Animals a particular ſtudy, muſt leave to the Buffons and the Campers of this age, or the next, the taſk of thoroughly inveſtigating this intereſting branch of Phyſiognomy.

He will confine himſelf, therefore, to general reflections, and ſome particular remarks which may aſſiſt the Obſerver of Nature in making new diſcoveries, and by which he propoſes in the mean while,

1. To confirm the univerſality of Phyſiognomical expreſſion.

2. To exhibit a glimpſe of ſome of the laws, after which Eternal Wiſdom has formed animated beings.

3. To render ſtill more evident, and more ſenſible, the prerogatives and dignity of Human Nature.

What

What an important point ſhall I have gained, if I am ſo happy as to ſucceed in the purſuit of this three fold object, in what now follows!

B. GENERAL REFLECTIONS.

1. Nature always reſembles herſelf: ſhe acts not arbitrarily, and without regard to fixed laws. The ſame wiſdom, and the ſame power, creates every thing, forms every thing, and produces every variety, after one and the ſame law, one and the ſame will. Either every thing is ſubject to order and law, or nothing is ſo.

2. Is it poſſible for any one not to perceive the differences which characterize the three kingdoms of Nature, as well with regard to internal powers, as in relation to external forms? The ſtone, and the metal, have much leſs internal vital force, and much leſs appearance of vital force put in motion, than a plant or a tree—theſe again much leſs than a living animal—and every ſtone, every metal, every plant, every tree, every ſpecies of animals, nay every individual, has, moreover, its particular meaſure of life and of moving force, as well as an exterior peculiar to itſelf, and which diſtinguiſhes it from every other.

3. There is provided then for the Mineralogiſt, a Phyſiognomy of Minerals; for the Botaniſt, a Phyſiognomy of Plants; for the Naturaliſt and the Huntſman, a Phyſiognomy of Animals.

4. What a proportional difference of force and form between the ſea weed and the oak, the ruſh and the cedar, the violet and the ſun-flower, the germander and the full blown roſe! From the inſect inviſible to the naked eye, up to the elephant, is not the gradation of internal and external character perpetually in exact relation!

5. Run over the whole Kingdom of Nature with a rapid eye—or confine yourſelf to a compariſon of a few of her productions, no matter

matter which—and you will find in all a confirmation of this truth, That there is a conſtant harmony between internal powers and external ſigns.

6. But if any one be deſtitute of this univerſal ſenſe for the univerſal truth and language of Nature—let him inſtantly ſhut my book. He is utterly incapable of being convinced or inſtructed.

C. DETACHED THOUGHTS FROM ARISTOTLE'S TREATISE ON ANIMALS.

The Treatiſe of the great Ariſtotle on Phyſionomies is, in my opinion, a very ſuperficial and careleſs performance, replete with contradictions; and this is particularly applicable to his general obſervations. You find here and there, however, ideas worthy of being collected. In tranſlating thoſe which I preſent to the Reader, if the letter be ſometimes diſpenſed with, the ſpirit of the original, at leaſt, is carefully preſerved.

'Among all the animated beings which exiſt, no one reſembles, as to form, any other being from which it totally differs in reſpect of ſenſitive and active force: ſuch a being would be a monſter.

'Thus, for example, the Groom forms a judgment of horſes, and the Huntſman of dogs, ſimply by the ſight.

'Though there be no reſemblance, properly ſo called, between man and animals, it is poſſible, nevertheleſs, that certain traits of the human face may ſuggeſt to us the idea of ſome animal.

'Soft hair is a mark of timidity; coarſe and briſtly, of courage. And this characteriſtic ſign is one of thoſe which are in common to man and animals. Of quadrupeds, the deer, the hare, and the ſheep, which are conſidered as among the moſt timid, are particularly diſtinguiſhed from others by the ſoftneſs of their hair; while the ſhaggedneſs of that of the lion and the wild boar correſponds to the courage which conſtitutes their character. The

ſame obſervation is applicable to birds; courage is the property of thoſe whoſe plumage is rough, and the moſt timid kinds are plainly ſuch as have a ſcanty and downy plumage. I quote as an example, the quail and the cock.

'It would be eaſy to apply theſe remarks to the human ſpecies. The inhabitants of the North are commonly bold and courageous, and their hair is coarſe: thoſe of the Weſt are much more timid, and their hair is ſofter.

'The cry of animals the moſt courageous is ſimple, and produced without any apparent effort: that of timid animals is much ſhriller. Compare in this reſpect the lion, the ox, the dog who barks, the cock who crows his triumph—with the ſtag and the hare.

'Of all animals, the lion appears to have the moſt maſculine character: his throat is large; his face ſquare, without being too bony; his upper jaw projects not beyond the under, but is exactly fitted to it; his noſe is rather clumſy than delicate; his eyes are neither too ſunk nor too prominent; his forehead is ſquare, ſomewhat flat in the middle, &c.

'Thoſe who have a thick and ſhort neck are naturally choleric—and are analogous to the enraged bull; ſuch as have a neck ſmall, delicate, and long, are timid like the ſtag.

'Thoſe whoſe lips are thick and firm, and whoſe upper lip covers the under, are changelings—and have analogy to the monkey and the aſs.'——Nothing can be more pitiful and vague than this deciſion. It would ſtill be vague, but have a greater foundation in truth, were it thus expreſſed: 'An under lip ſoft and thin, and projecting beyond the upper, denotes imbecillity.'

'Thoſe who have the point of the noſe hard and firm, are not capable of much application, and like only ſlight labour—in which they reſemble the heifer and the ox.'—This is perfectly inſufferable: on the contrary, it is in thoſe, and their number is but ſmall, which have the point of the noſe firm, that you find indefatigable activity and perſeverance.

Here

Here I put an end to theſe extracts. The Phyſiognomical remarks themſelves, as well as the pretended analogies, are for the moſt part falſe, and careleſsly committed to writing without being dictated by the ſpirit of obſervation.

D. OBSERVATIONS BY A FRIEND OF THE AUTHOR.

'Every animal poſſeſſes an eſſential quality which diſtinguiſhes it from another. In the ſame way one ſpecies differs from another, not by the ſtructure only; the variety conſiſts alſo in the difference of the leading character in each. This is manifeſted by a particular form, by the viſible ſtructure of the body. Every ſpecies has a character, as well as a form peculiar to itſelf.

'May it not be inferred now from analogy, that every one of the principal qualities of the ſoul muſt have its expreſſion in a particular form of body—juſt as every leading quality of animals is manifeſted in the combined form which is peculiar to them?

This leading character, common to a whole ſpecies of animals, preſerves itſelf ſuch as Nature produced it: it is not changed by acceſſory qualities, and art is incapable of concealing it: in one word, the primitive fund of the character is as little liable to change as the form.

May it not then be ſaid with confidence, 'Does not ſuch a form 'expreſs only ſuch a principal character?'—It will remain afterwards to be examined, if this rule be applicable to man; if the form which indicates the eſſential quality of an animal, indicate alſo the eſſential quality of the man; it being underſtood that the expreſſion would then be more delicate, perhaps more concealed, more complex.

To determine this queſtion ſatisfactorily, and then to point out the proper mode of application, would be gaining an important point.

But it is evident that the human mind is not limited to a ſingle peculiar quality: it is a world of combined faculties, which croſs and eclipſe each other.

If every quality then be deſigned by a particular form, many different faculties united muſt ſuppoſe quite as many different forms: and theſe forms, blended in the compoſition of an harmonious whole, are of conſequence not ſo eaſily to be deciphered.

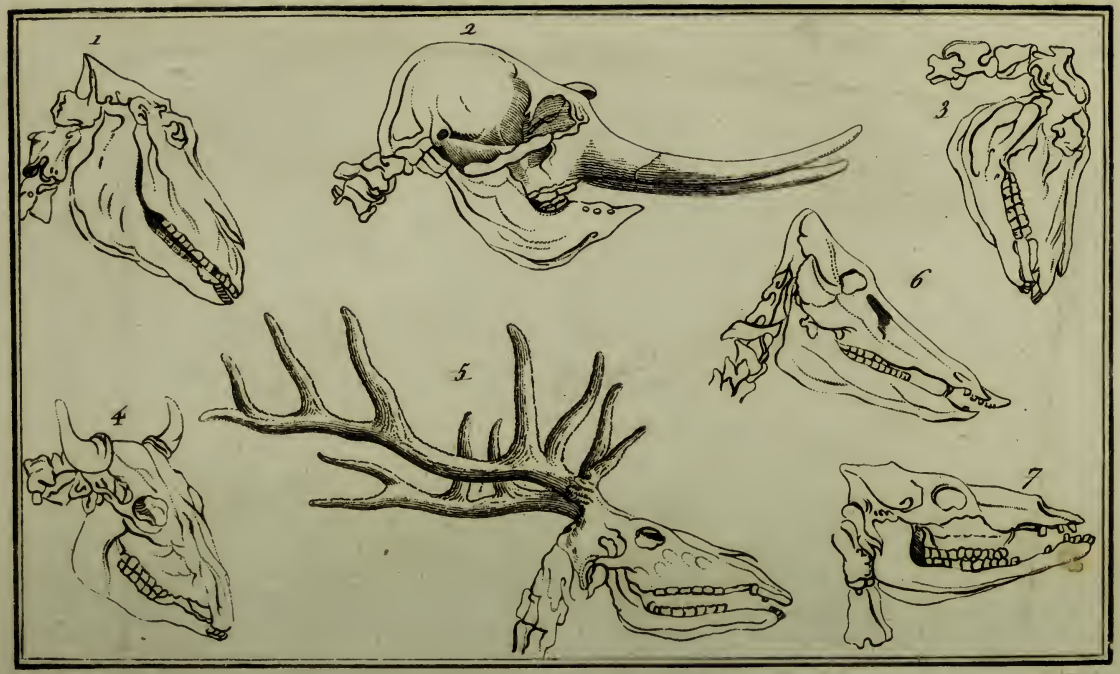
SCULLS OF ANIMALS.

The generic difference between man and animals is obviouſly manifeſted in the bony ſyſtem.

The head of man reſts on the back bone—and the ſtructure of the body is ſuch, that it ſerves as a pillar to ſupport the arch which covers it. Into what a ſtately dome riſes the ſcull, that reſervoir of the brain, which occupies the greateſt part of the head! And in the human face, the ſeat of ſo many kinds of feeling, how diſtinguiſhed is the eye, the moſt expreſſive of all the organs, whether its placid look accompanies the graceful motion of the cheeks, or its threatening glance denotes the impetuoſity of anger: or, finally, when it expreſſes any of the intermediate ſhades between theſe two extremes?

Contraſt, now, this ſtructure of the human body with that of animals. In theſe, the head is as it were only affixed to the back bone: the brain, the prolongation of the marrow which it contains, has no greater extent than is neceſſary for the action of the vital ſpirits, for the direction of a being merely ſenſual, and which exiſts only for the preſent. For though it cannot be denied that animals have memory, and that they are even capable of making a deliberate choice, it appears nevertheleſs, that the former is more dependent on the ſenſes than the other intellectual faculties; and as to the latter, it is determined by the call of the moment, from the

Sculls of Animals *Plate II.*



Sculls of Animals *Plate I.*

the impreſſion, fainter or more powerful, occaſioned by ſenſible objects.

The difference of ſculls, which is the indication of the determinate character of animals, furniſhes the moſt evident proof, 'That the bony ſyſtem is at once the baſis of the conformation, 'and the meaſure of the faculties.' It is after the bones, or rather it is with them, that the moveable parts form themſelves, and their play is ſubordinate to the ſolid parts.

F. SCULLS OF ANIMALS.—*See the Plates.*

I.

The character of tame animals, ſuch as beaſts of burden and thoſe of paſture, is marked by long and irregular lines, at firſt ſtraight and parallel, then bending inward. Such are 1. the horſe, 3. the aſs, 5. the ſtag, 6. the hog, 7. the camel.

The ſtructure of theſe heads ſeems to indicate no other end of exiſtence, but repoſe and peaceful enjoyment. In 1. and 3. the curved line extending from the bone of the eye to the noſtril, is the indication of patience.

In 6. a line at firſt ſtraight, which imperceptibly bends inwards, and ſuddenly reſumes its firſt direction, denotes obſtinacy.

Obſerve, that in all theſe heads the under jaw is very thick and broad; it is evidently the ſeat of that inſtinct which diſpoſes to chew and ruminate.

4. The ſcull of the ox indicates patience, reſiſtance, ſlowneſs of motion, coarſeneſs of appetite.

15. That

15. That of the bull preſents the idea of obſtinate reſiſtance, of an inſtinct which diſpoſes to repel.

II.

The form of animals which are voracious without being fierce, the rat ſpecies, which I ſhould be tempted to denominate the thievish ſpecies, is likewiſe very expreſſive. I ſhall produce only two examples of it: 16. the beaver, and 19. the great field mouſe.

Theſe lines lightly bent and arched, theſe unequal ſurfaces, theſe points, and that delicacy, characterize an animal which eaſily diſcovers ſenſible objects, and is prompt to ſeize them: they are expreſſive of deſire and fear, and the quality which muſt naturally reſult from this mixture, cunning. The under jaw uſually of no great ſtrength, the fore-teeth bent into a point, are ſufficient to bruiſe inanimate ſubſtances of which the animal may have laid hold—but poſſeſs not ſtrength enough to ſeize or deſtroy a living creature capable of reſiſtance.

III.

12. The fox, though ranked with beaſts of prey, has ſome affinity to the ſpecies of which we have juſt been ſpeaking; he is weak, compared to other animals of his own claſs. The declination of the line from the ſcull to the noſe; the under jaw almoſt parallel to that line, would give to a form thus combined a certain degree of weakneſs, or at leaſt would render it not greatly expreſſive, did not the pointed teeth indicate a ſmall degree of ferociouſneſs in the ſeparation of the two jaws.

13. The form of the dog marks at once a greater degree of firmneſs, though it be in other reſpects ordinary enough, and feebly ſignificant—(The expreſſion is faulty: every thing in Nature is ſignificant; mean and middling forms as well as the moſt diſtinguiſhed;

guiſhed; but the expreſſion of the firſt is not ſo ſtriking: what therefore I call feebly ſignificant, I mean, is only leſs ſtriking than ſome other form.) The fall of the ſcull from the bone of the eye indicates, if I may uſe the expreſſion, ſubjection to the dominion of the ſenſes. The throat is rather adapted to moderate, than to gluttonous or ferocious appetite---though the dog in truth has ſome diſpoſition to ferociouſneſs and gluttony. I think there is perceptible here, eſpecially in the bone of the eye, and its relation to the noſe, a certain expreſſion of honeſty and fidelity.

14. The difference between the dog and the wolf is very ſlight, yet very perceptible. In this laſt, the concavity of the crown of the head, the convexity above the bone of the eye, the ſtraight lines which thence deſcend down to the noſe, are plain indications of a greater degree of violence. The under jaw in particular is impreſſed with the character of cruelty.

10. This impreſs is likewiſe found in the jaw of the bear; but here the jaw is broader, and announces more firmneſs and reſiſtance.

8. In the tiger, the pointed form of the hind-head and the breadth of the fore-head are indications of a ſingular promptitude. Mark how different its ſtructure from that of beaſts of burthen and paſture! obſerve that lever which covers the extremity of the nape of the neck, and fortifies it; that flattened arch, the ſeat of quick perception and gluttonous ferocity; that broad ſnout ſo full of energy; that throat, a vaulted abyſs, prompt to ſeize, to tear, to ſwallow up.

9. It is to be regretted, that the lion is not more accurately deſigned, (but in Buffon himſelf, from whom theſe copies have been taken, the ſcull of the lion is the leaſt correct of all.) Yet how remarkable, even as it is here, the lengthened and obtuſe form of the hind-head! Its arch is not deſtitute of dignity; the fall of the bone of the ſnout is rapid and energetical; the forehead is compact, and announces energy, calmneſs, and ſtrength. Had we the originals before us, it would be an intereſting employment to compare

compare this part in detail with the head of the tiger. The difference, apparently ſlight, is nevertheleſs eſſential.

17. The character of the cat may be defined in two words---attention and daintineſs.

Of theſe ſculls, No. 2. the elephant, is the moſt remarkable. In the crown and hind-head, as well as in the fore-head, what a natural and juſt expreſſion of prudence, energy, and delicacy!

11. The otter, a deformed head, viſibly intended for gluttony.

16. Among theſe ſculls, there is not one whoſe contour is ſo horizontal, and preſents ſo few angles, as that of the beaver. Theſe long teeth, which meet in form of an arch, indicate goodneſs blended with weakneſs.

20. The porcupine has a ſlight reſemblance to the beaver in the upper part of the contour, but there is no kind of relation in the arrangement of their teeth.

18. The hyena greatly differs from the other forms, eſpecially in the hind-head. The knot in which it terminates, indicates the higheſt degree of obſtinacy and inflexibility. You would diſcover, on examining the line which parts the muzzle of the living hyena, the character or mark of inexorable cruelty.

Facing are two maſks expreſſive of an infernal grin, of an atrocious malignity—monſters who delight in the wretchedneſs of others.

G.

1. Animals differ from one another by the form, by the ſtructure of the bones and the outlines, as well as by the character.

From the weakeſt of winged inſects up to the towering eagle, from the worm which crawls under our feet up to the elephant, up to the formidable lion, you every where diſcover a gradation of Phyſiognomical expreſſion. It would be ridiculous to aſcribe to the

the worm the power of the rattlesnake, and to the butterfly the force of the eagle. To suppose that the lamb could possess the vigour of the lion, would border on insanity. Were they to be shewn to us for the first time, were we destitute of all acquaintance with them, and ignorant of the names which particularize them, would it be possible to resist the impressions they must make upon us, and refrain from ascribing to the one courage and strength, to the other weakness and patience?

2. Among animals in general, Which are the weakest? or, rather, Which are farthest removed from the human species, and are least susceptible of our ideas and sensations; or even farthest from having the appearance only of these ideas and these sensations? Most assuredly those which have the least external resemblance to man. To be convinced of this, run over in idea the different species of the animal kingdom, from the smallest insect up to the ape, up to the lion, up to the elephant. In order to simplify and facilitate the comparison, let it be confined to the form of the heads; those, for instance, of the craw-fish and the elephant, those of the elephant and of man, &c.

3. It would be, by the bye, a labour well worthy of a genius which should unite the talents of a Buffon, a Camper, and a Euler, to calculate and determine the forms of heads according to the principles of physics and mathematics; and, what will one day infallibly happen, to demonstrate, that every animal, that every species of animals, has allotted to it certain lines which are fixed and invariable; that amidst the infinite number and variety of merely animal lines, there is not a single one which does not interiorly and essentially differ from the lines attributed to the human form—lines altogether singular in their kind.

H. RESEMBLANCE BETWEEN MAN AND ANIMALS.

Porta, next to Aristotle, is the person who has insisted most on the resemblance of man to animals; it is he who has given cur-

rency to this idea—'That animal physionomies, if exactly determined, might furnish certain rules, applicable to the human physionomy;' and no one, that I know of, before him, has endeavoured to establish this assertion on theoretical principles, or taken the trouble to state a parallel between the heads of men and animals. Undoubtedly, no proposition is more certain than this—'The resemblance of forms supposes a resemblance of characters;' it is not necessary, however, that the copies should have more resemblance to one another, than the originals of them have in Nature. It is my opinion, that Porta, hurried away by his imagination, has committed frequent mistakes in this respect, believing he perceived resemblances which no one but himself could discover. Is there, for example, between his hound and Plato any analogy capable of affording information to a cool observer, or of conducting him to solid conclusions?

It is still more singular, that he should have stated a comparison between the heads of birds and the human head. In this case, at least, he ought to have had them designed with more correctness and truth; then, instead of dwelling on fanciful and trifling resemblances, to have pointed out their prodigious dissimilitude, and to have deduced from such comparison the principles of the difference of their characters, or some other general proposition.

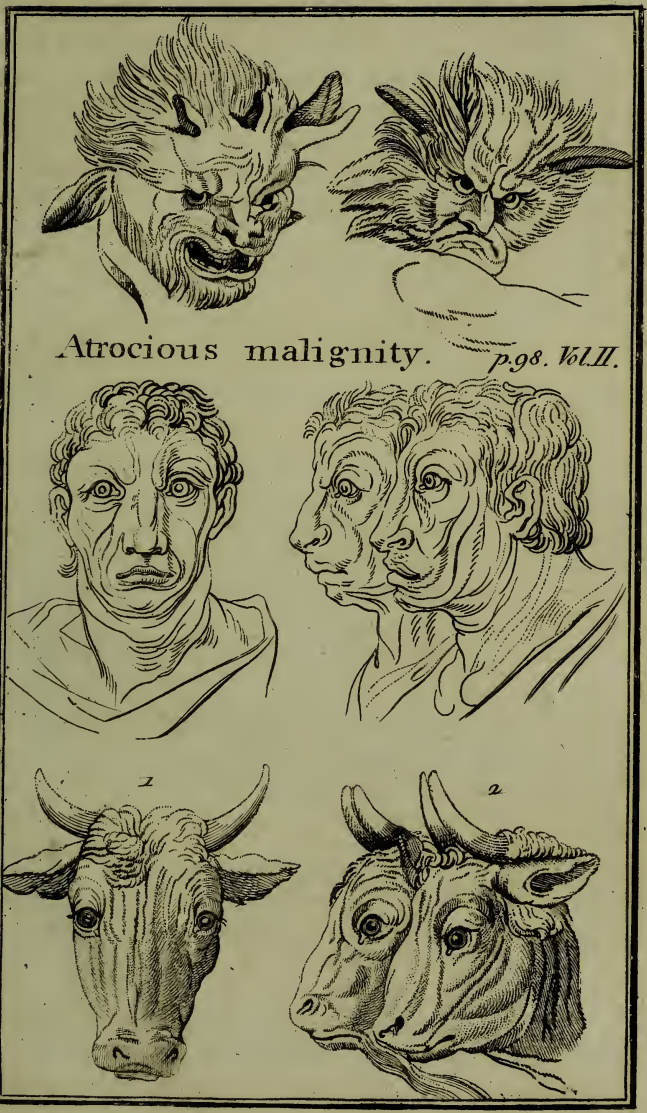
Thus the great fault to be found with Porta is, his having found resemblances where there are none, and having frequently overlooked those that are obvious and striking. He speaks very little of the ape, of the horse, and the elephant; or, at least, did not understand how to accommodate to his purpose the contours of their profiles and faces; and yet these are the animals which have the greatest relation to the human species.

I shall content myself, at present, with giving a single example:

THREE CARICATURES OF MEN FORCED INTO A RESEMBLANCE OF THE OX.—*See the Plate.*

Gross brutality, rudeness, force, stupidity, inflexible obstinacy, with a total want of tenderness and sensibility; such are the characters pourtrayed in the form and features of these caricatures.

Among



Three caricatures of Men forced into a Resemblance of the Ox.

Among a thouſand millions of men, are there two who reſemble the brute to ſuch a degree? Nay, ſuppoſing there exiſted a ſingle one, how ſuperior would he ſtill be to the ox, even independently of the forehead, the noſe, the chin, and the hind-head!

The mouth of the firſt profile is by far too much of the human kind, to be found in connexion with that ox's eye ſo horridly exaggerated.

K. PARTICULAR OBSERVATIONS ON SOME ANIMALS.

There are few animals whoſe forehead riſes ſo high above the eyes as that of the dog; but the ſuperiority he appears to gain from the form of the forehead, he loſes by that of the noſe, which is animal in a very high degree, diſcovering all the phyſiognomical marks of ſcent (man too expands his noſtrils in the act of ſmelling); as alſo by the diſtance which ſeparates the ſnout from the noſe, and by the diminution, or rather nothingneſs, of the chin.

Whether the hanging ears of the dog be a character of ſervitude, I ſhall not undertake to determine: it is ſo, at leaſt, in the opinion of M. de Buffon, who has reaſoned excellently on the phyſionomies of animals.

The camel and the dromedary are allied to the horſe, the ſheep, and the aſs; but they totally want the dignity of the firſt: they ſeem to have ſome relation likewiſe to the monkey, at leaſt from the noſe.

Their mouth, different from that of draught-animals, is not formed to ſuffer the bit and the bridle; the place reſerved for the laſt of theſe is found diſtinctly marked between the eyes and the noſe. All this part of the head exhibits no indication of courage and audacity. Nothing in their monkey-noſtrils characterizes the ſpirited neighing of the horſe, nor the threatening noiſe of the bel-

lowing ox. The jaws are too feeble to be voracious. The eyes expreſs only the patience of a beaſt of burden.

The bear expreſſes ferociouſneſs, fury, the power of rending in pieces: fond of the ſavage deſert, he flies the commerce of mankind.

The ſloth, or ſluggard: the moſt indolent, the moſt limited, the moſt contemptibly wretched of animals, is alſo of a very imperfect form. The higheſt degree of impotency and liſtleſſneſs is marked in the outline of the head, of the body, and of the feet. Theſe laſt, deſtitute of ſoles, have not even toes capable of moving ſeparately; they conſiſt only of two or three claws of an exceſſive length bent inward, and which all move together. In ſhort, it is impoſſible to figure an animal more ſluggiſh, more ſtupid, or more heedleſs of every thing that concerns it.

But now let us conſider its phyſionomy. Is there one more expreſſive, more analogous to this character? Could it poſſibly have been more dull, or indicate a higher degree of indolence and ſtupidity?

Who perceives not in the wild-boar a ſavage animal, totally deſtitute of dignity, coarſe, heavy, and voracious; and in the badger, an ignoble creature, given to miſtruſt, miſchievous, and a glutton?

The profile of the lion is very remarkable, eſpecially in the contour of the forehead and noſe. Take notice of that angle, approaching to a right one, formed by the exterior line bending from the noſe to the under jaw.

A man who in the forehead and noſe ſhould reſemble the profile of the lion, moſt certainly would not be an ordinary perſon; but I am doubtful, whether that character can be completely found in a human face.

Indeed the lion's noſe is not ſo prominent as that of man; but it is much more ſo than thoſe of other quadrupeds.

The

Heads of Animals *Plate I.*

The ſtrength and arrogancy of the king of animals are clearly expreſſed in the arched form of the noſe, in its breadth and paralleliſm, and laſtly in the angle, nearly a right one, formed by the contours of the eye-lids with the ſides of the noſe.

What an expreſſion of perfidy! what ſanguinary rage! are expreſſed in the eyes and muzzle of the tiger. The head of a victorious tiger furniſhes the emblem of the Devil triumphing over a vanquiſhed ſaint.

Cats are tigers in miniature, tamed by a domeſtic education: with leſs ſtrength, their character is not much better. They are, with reſpect to birds and mice, what the tiger is to ſheep; and they even ſurpaſs him in cruelty, from the delight they take in prolonging the ſufferings of their victim.

REPRESENTATION OF A BUFFALO'S ENGAGEMENT WITH A TIGER.—*See the Plate.*

The hideous figure of the buffalo indicates that brutal inſtinct, which prompts him to puſh, and throw down.

L. HEADS OF DIFFERENT ANIMALS.—*See the Plates.*

Every new Plate I produce, every animal ſpecies particularly conſidered, is a freſh proof and confirmation, 'That all Nature is 'truth and revelation.'

Provided I were not to ſay a ſingle ſyllable reſpecting the oppoſite print, it would ſpeak for itſelf.

The head of the cow, and that of the ox 1, 2, 3, 6. indicate animals ſtupid, thoughtleſs, obſtinate in reſiſtance. The expreſſion of theſe qualities is diſcovered particularly in the diſtance of the eyes,

eyes, in their oblique poſition \ /, and conſequently in the ſhocking ſpace which ſeparates them; likewiſe in the noſtrils, and more diſtinctly ſtill in the line which the muzzle forms.

The bull 2, and 3, ſeems already to diſtinguiſh himſelf by a courage more maſculine, an eye more lively, and a more haughty forehead.

4. The ſtag in the vigour of his age.

5. The hind.

Both of theſe diſcover acuteneſs of ſcent and hearing, and bear the impreſs of agility, of attention, of a gentle and peaceable innocence. The point of the corner of the eye is in general the indication of a delicate ſenſe of hearing, of an ear on the watch.

Gluttony, timidity, are apparent in the hare 7, and 9.

In the bouquetin 8, a prodigious force of ſinew to ſupport his enormous load of horns; the bone of the eye, though extremely hard, poſſeſſes however ſomething of delicacy: the teeth are much leſs formidable than thoſe of the wolf 12.

You ſee ſomewhat more of dignity, of timidity, and of delicacy, in the chamois 10.

There is ſomething little and weak, but at the ſame time an expreſſion of violence, in the fox 11.

Is it poſſible not to diſcover in the wolf 12, a character ferocious, paſſionate, treacherous, and ſanguinary?

Likewiſe, is it poſſible not to diſcover in the weazel 13, agility and cunning?

In the lynx 14, you perceive a ſanguinary animal watching his prey; and in the pliancy of the ſkin of his forehead the celerity of

of his motions: the line which his mouth forms, is the expreſſion of cruelty.

The beaver 15, and 16, has much leſs energy: his teeth, too weak to tear, are but the more adapted for gnawing.

M. SIX HEADS OF ANIMALS.—*See the Plate.*

It is neceſſary to premiſe to my readers, that, in examining the heads of animals, particular attention muſt be paid to the proportion and to the arch of the forehead; to the poſition and contour of the eyes, to the diſtance which ſeparates them: but, above all, to the line of the mouth.

You may obſerve moſt diſtinctly in the lynx of the oppoſite print, the characteriſtic fury which prompts to bite .

The ſame character, though weakened, is obſervable in the fox when viewed in front; while in the dog this line has ſomething leſs harſh, and more analogous to his fidelity.

Take notice in profile 5, the enormous ſize of the mouth, and the acute angle formed by the eye and the corner of the mouth with the extended point of the ſnout.

LECTURE

LECTURE XII.

THE PRECEDING SUBJECT CONTINUED.

N. FIVE HEADS OF ANIMALS.—*See the Plate.*

1, 2. Lasciviousness, stupid and timorous gluttony. How opposite, in every sense, is this form to the profile of man, to his erect and majestic form!

3. The goat seems to be a kind of caricature of the sheep, and methinks I see in him the emblem of avarice. A character of meanness seems to penetrate through the whole taken together, and every part separately considered.

4. From the ear down to the extremity of the snout, the expression of meanness; intemperate sensuality in the base of the snout; falsehood in the eye; malignity in the muzzle.

This ass's head, though the form be heavy and slovenly, is represented far too advantageously in the opposite engraving, on account of the vivacity and of the contour which is given to the eye; but the mouth faithfully traces the expression of dulness and obstinacy.

FIVE

Five Heads of Animals.

O. FIVE HEADS OF ANIMALS.—*See the Plate.*

1. Pacific and timid, he is on the watch.

2. An animal envious, ſpiteful, voracious and malignant, and ſeemingly on the look-out.

3. An indolent animal, whoſe faculties are very contracted, and which has no approximation to the firm, bold, calm, active and collected character which diſtinguiſhes head 4.

The profile underneath exhibits the eager and murderous look of an animal which has fixed upon its victim.

P. TIGERS AND LIONS.—*See the Plate.*

The two profiles of the tiger 1, and of the lion 3, have a much greater analogy with our ſpecies than a hundred other profiles of animals; and this relation is particularly apparent in forehead 1. Notwithſtanding which, what a difference muſt eternally ſubſiſt between them! The moſt oblique and reclined of all human profiles will always approach much nearer to a perpendicular than the profile of the tiger or lion.

Eyes red and globular, whoſe corners are prominent and lengthened, a large and flat noſe, the immediate connexion there is between the noſe and the throat, and particularly the line of the latter, all bear an animal and ferocious character.

You will obſerve, that the dignity of the king of animals conſiſts principally in this, that his *face*, if the expreſſion may be allowed, is more diſtinctly marked and more complete than that of other quadrupeds. When you view him in front, you immediately

ately discover an analogy between the forehead and chin. The hair which covers the head falls in ringlets on both sides.

The head of the sheep rounded a top presents nothing striking, nothing lively and penetrating. The under jaw does not rise like that of the lion. There is no trace of ferociousness or cruelty in the arrangement and in the form of the teeth.

Q. ELEPHANTS.—*See the Plate.*

The violence of the elephant's character is declared in the quantity and size of his bones; and the round and arched form of these indicate cunning: his huge mass of flesh denotes his gentleness; the flexibility of the proboscis, his prudence and address; the breadth and vaulted form of the forehead, his retentive memory.

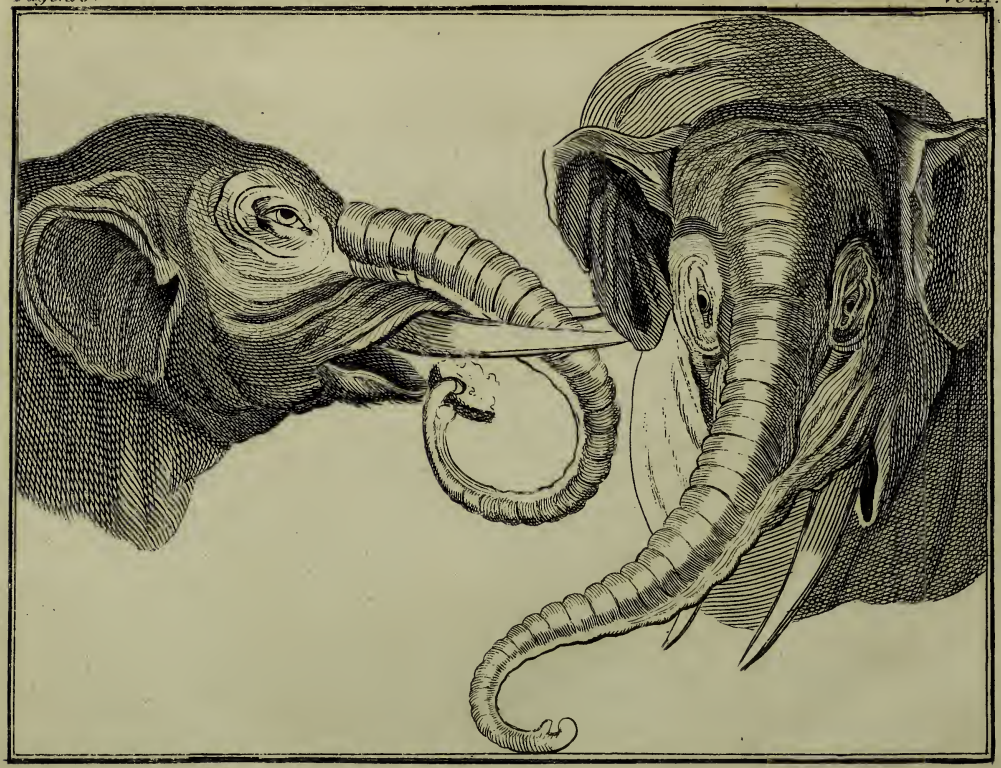
Take notice of the outline of the forehead from *a* to *b*, and you will discover that it approaches to the outline of the human more than that of any other animal; nevertheless, its situation with relation to the eye and the mouth constitutes an essential difference from the human forehead; for this last forms in most instances a right angle, more or less regular, with the axis of the eye and the line of the mouth.

Observe that eye terminated in a point, and particularly the eye of No. 2, how clearly is the character of craft discernible in it! especially if you compare it with the eye of a fish.

Now, supposing the eye to be shut, consider the proportion of the mouth and the extension of its profile, and determine, as well as you can, the angle which it would form with the corner of the eye No. 1.

That large ear, open and smooth, soft and flexible, may likewise, with an appearance of probability, be extremely significant; but it is not for me to determine it.

HORSES



R. PHYSIONOMY OF HORSES CONSIDERED.

'Haſt thou given the horſe ſtrength? Haſt thou clothed his 'neck with thunder? Canſt thou make him afraid as a graſs-'hopper? The glory of his noſtrils is terrible. He paweth in 'the valley, and rejoiceth in his ſtrength: he goeth on to meet 'the armed men. He mocketh at fear, and is not affrighted; 'neither turneth he his back from the ſword. The quiver rattleth 'againſt him, the glittering ſpear, and the ſhield He ſwalloweth 'the ground with fierceneſs and rage; neither believeth he that 'it is the ſound of the trumpet. He ſaith among the trumpets, 'ha, ha; and he ſmelleth the battle afar off, the thunder of the 'captains, and the ſhouting!'

In horſes I am by no means a connoiſſeur, yet am I ſtruck with the difference of their phyſionomies; and find nearly as great a variety in them, as in the human ſpecies. The horſe is, therefore, an intereſting object to the phyſionomiſt, ſince his phyſionomy, at leaſt in profile, is one of the moſt ſtrongly marked, the moſt expreſſive, and the moſt characteriſtic, to be found among animals.

'Of all animals, the horſe is the one which, with height of 'ſtature, poſſeſſes the fineſt proportion and the greateſt elegance in 'the parts of his body; for, on comparing him with ſuch as are 'immediately above or below him, it will appear that the aſs is ill 'made, that the lion's head is too large, that the legs of the ox are 'too ſlender and too ſhort for the ſize of his body, that the camel 'is deformed, and that the larger animals, the rhinoceros and the 'elephant, are, if I may be allowed the expreſſion, only formleſs 'maſſes.'

You will ſcarcely find any other animal whoſe phyſionomy is ſo generally felt, ſo clearly marked, ſo ſpeaking, as that of a fine horſe.

Is it credible, then, that He who has eſtabliſhed a harmony ſo perfect in the organization of a being, which, compared to man, is deſtitute of intelligence, ſhould have permitted, in man, his own image, a manifeſt contradiction between the exterior and the interior?

SIX HORSES' HEADS.—*See the Plate.*

There is not one of theſe forms perfect, neither is there any one of them entirely mean.

a. His look has ſomething of falſhood in it; the arch of the bone of the noſe has an indication of malignity, the under-jaw that of indolence.

b. Poſſeſſes more of vigour and paſſion, leſs indolence and falſhood.

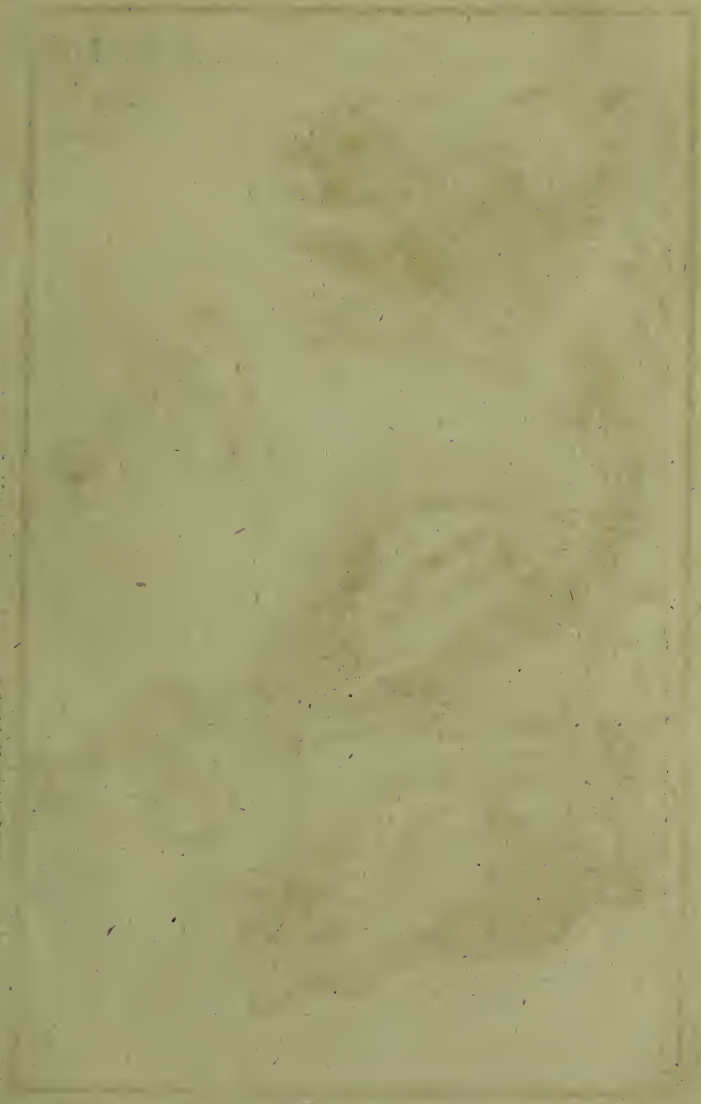
c. More vigorous, perhaps leſs paſſionate than b, he has likewiſe leſs dignity with more energy.

d. According to the rules of phyſiognomy and of pathognomy, he is of a very fiery character. The diſpoſition of this character is, I think, viſibly marked in the outline of the head, and in the arch of the bone of the noſe. To a horſe of this form it belongs only to rear and pant, as this one has the appearance of doing.

e. What a contraſt is this to the preceding heads! nevertheleſs, it is not one of the weakeſt.

f. This poſſeſſes ſtill more weakneſs; it is the head of a ſluggiſh and indolent horſe. Every thing in it is more relaxed, more depreſſed.

a
b
c
d
e
f



FIVE HORSES HEADS.—*See the Plate.*

The three uppermoſt heads announce much more firmneſs, energy, and courage, than the two below. In truth, they have too much fire to be completely great, but they have nothing of the falſhood and feebleneſs of the others.

The bone of the noſe, its breadth, and its profile, the contour, ſo full and ſo ſtrongly marked, of theſe large expanded eyes, their perfect harmony with the noſtrils—all theſe traits are, in man, and in the horſe, characteriſtic ſigns of energy and valour.

Alſo, in like manner, every arched concavity of the profile which is but feebly marked, always announces the want of courage, or an inferior degree of courage to what is to be expected from a well marked convexity, unleſs, however, it be too violently prominent.

8. A FEW REMARKS ON BIRDS.

Nature, the friend of truth, manifeſts herſelf ſtill as ſuch in the formation of birds.

Compared with other creatures, or with one another only, they have each one a diſtinctive character. Their ſtructure is, in all reſpects, lighter than that of quadrupeds; their neck is more flexible, the head ſmaller, they have a pointed bill inſtead of a mouth, and their clothing is richer and more elegant.

In the view of rendering truths already known at leaſt ſtill more evident, and of being able to refer the reader to them hereafter, we here inſert ſome heads of birds, tolerably well deſigned.

The

The variety of their character is beyond a doubt; the point now to be determined is, whether their phyſiognomies differ as much as their characters.

The majeſtic eagle ſweeps along with daring flight, braves the rays of the unclouded ſun, ſoars to the higheſt region of the atmoſphere: from thence his piercing eye commands a vaſt expanſe, and deſcries from a-far, in the profundity of the valley, perched upon the tree, or hovering in the air, the victim he has marked as his prey; he darts upon it like lightning, ſeizes it with his irreſiſtible talons, and, exulting in his victory, tranſports it to the retired rock, or deſerted plain, tears it in pieces and devours it.

Is it poſſible to look upon him, without diſcerning, in his external form, the ſupreme force, the energetic ſprings, the fiery rage of this formidable raviſher? Has not his ſparkling eye all the fire of a flaſh of lightning? Who but he dares fix a ſteady look on the dazzling orb of day? Examine every eye, down to that of the mole, where will you find that penetrating, firm, and rapid glance, which ſeizes the whole horizon at once? Where find ſuch a relation between eyes and the light?

How accurate, how expreſſive the language of Nature, to thoſe who will hearken to her voice!

However, in the inſtance before us, this truth of expreſſion appears not only in that look of fire; it reſides likewiſe in the contour of the crown of the head, and the wrinkles of the forehead, which denote vehemence and courage.

Laſtly, the expreſſion is farther diſcoverable in the form of that crooked beak, ſhort and arched, ſo firm, ſo adapted to the act of ſeizing, and ſo evidently ſignificant of courage and ſtrength.

Obſerve the drawings 1, 2. 4. and 6, of the annexed Plates, particularly the laſt, and you will perceive in the line of the bill, and in the eye, the ſign of eagerneſs watching for its prey, if I may be ſo allowed to expreſs myſelf.

In

Barlow sculp.

Heads of Birds. *Plate I.*

Heads of Birds. *Plate II.*

In the long neck and bill of the vulture, fig. 3, there is perceptible a greater degree of ſuppleneſs, but at the ſame time ſomewhat leſs of dignity. The crown of the head is much flatter.

We diſcover a bird of prey ſtill more ignoble, weaker, and more timid, in the owl, fig. 5, and fig. 8. You have only to compare the beaks to determine this.

On viewing the ſharp pointed bill of the Engliſh cock, fig. 9, and fig. 10, it is impoſſible to doubt, that his ſtrength is inferior to that of the eagle. Beſides, he is more preſumptuous, more haughty, more jealous; and, perhaps, more paſſionate.

What ſtrength of phyſionomy in the caſſowary, fig. 7. An expreſſion of harſhneſs and impetuoſity; a total want of dignity, of ſenſe, and ſenſibility; weakneſs blended with preſumption.

In the parrot, fig. 11, and fig. 12, the affectation of ſtrength, keenneſs, and a diſpoſition to prattle.

The pigeon, fig. 13 (at leaſt in one of the two), poſſeſſes humble and gentle timidity; the other is keen to a certain degree.

The ſwan, fig. 14, has more dignity than the gooſe, leſs ſtrength than the eagle, leſs tenderneſs than the dove, more flexibility than the oſtrich.

In the little prominent eyes of the polyphemus of Braſil, fig. 15, it is impoſſible not to diſcern in the form of the ſcull, and in the diſproportion between the head and the bill, a want of courage and of ſenſibility.

The wild duck, fig. 16, has an air more ferocious than the ſwan; but how far ſhort is he of the ſtrength and firmneſs of the eagle!

In the ſmall head of the pelican, fig. 17, in his ſmall eyes and long beak, you find neither the vindictive look of the wild duck, nor

nor the good-nature of the dove. This form poſſeſſes neither ſimplicity nor dignity.

HEAD OF AN OSTRICH.—*See the Plate.*

The oſtrich, the Saturn of birds, which is capable of digeſting iron, and of griding glaſs to powder, knows not what compaſſion means.

If undulated lines expreſs in general more flexibility than lines ſtraight and regular, reaſoning from analogy, this long line which ſeparates the firm beak of the oſtrich, and ſeems to be drawn by a rule, muſt denote harſhneſs and inflexibility. How diſtant the relation between that line and the eye, from that which ſubſiſts between the eye and the mouth in the human face!

THE WOLF AND THE LAMB OF THE FEATHERED RACE. *See the Plate.*

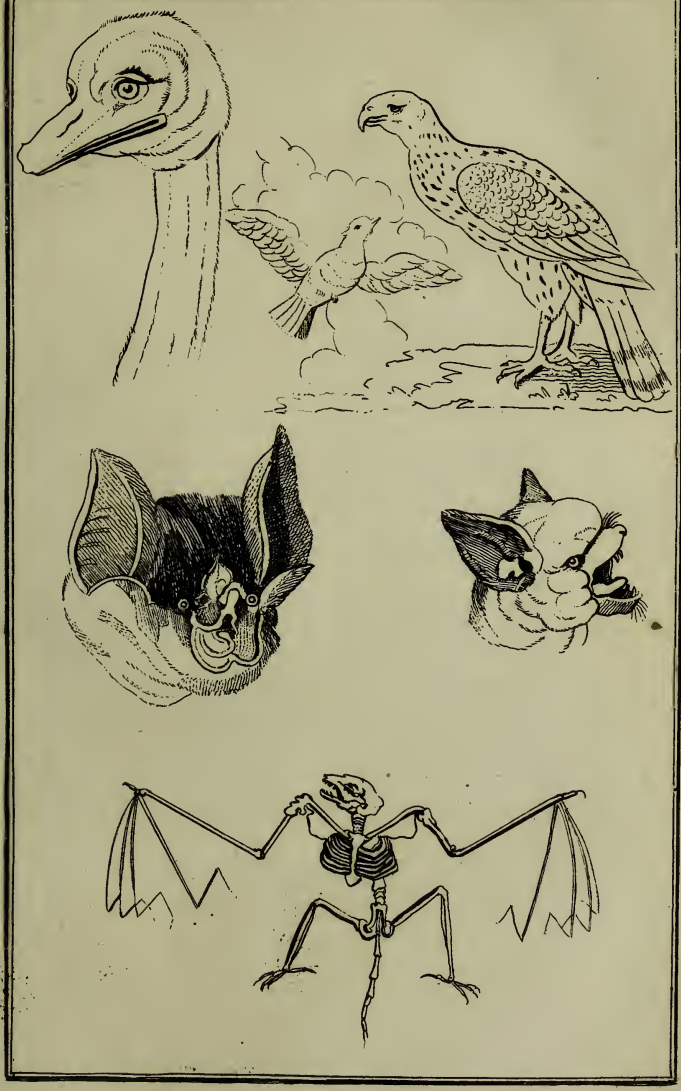
In the annexed Plate, I have brought together the wolf and the lamb of the feathered race.

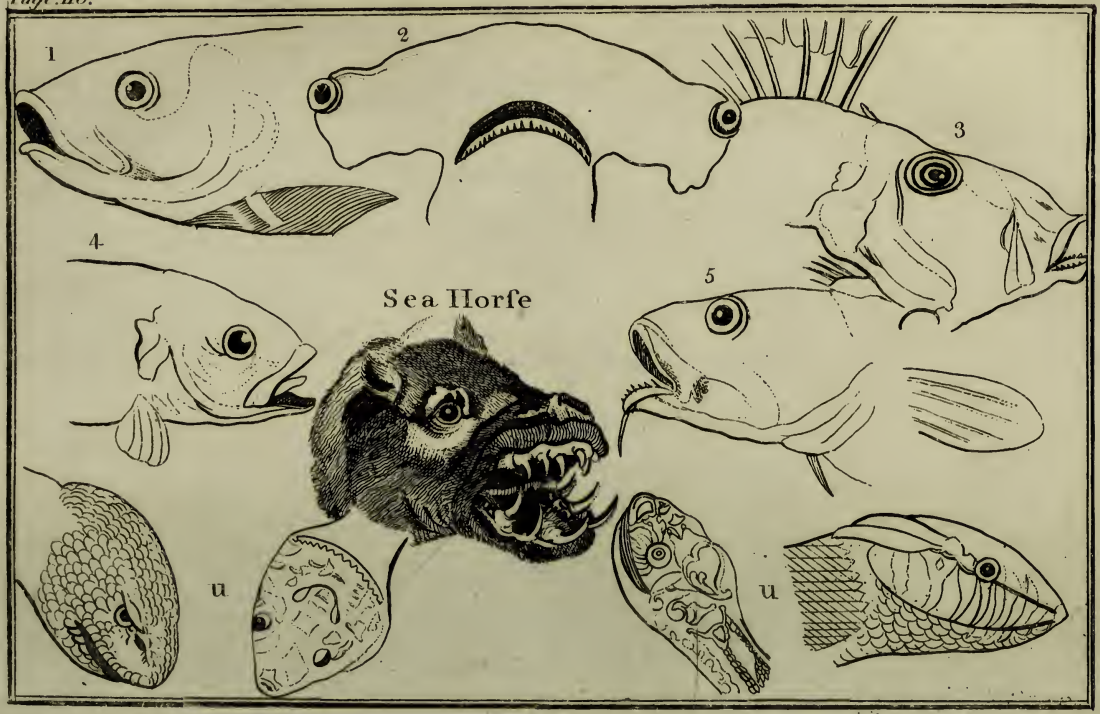
Hitherto the one has been a terror to the other; but—ſmile at it if you pleaſe—the period will arrive, when every being ſhall be ennobled, when all ſhall return to the ancient peace of Paradiſe, and all creatures under forms infinitely varied, but perfectly harmonized, ſhall with one accord raiſe a ſong of praiſe to the God of Reconciliation.

HEADS OF TWO BATS, AND A SKELETON.—*See the Plate.*

1. The horſe-ſhoe.

2. The




1
2
3
4
5
Sea Horfe
u
u

2. The common bat.

They are expreſſive of violent paſſion, but confined to very narrow bounds, an ignoble paſſion which ſhuns the light. Theſe little eyes, concealed and ſunk, the large ears, erect and fearful, theſe ſmall teeth, ſharp and pointed; have, I think, the impreſs of a paſſion ardent, mean, malicious, and concentrated.

The ſkeleton of this animal indicates much flexibility and lightneſs. The tail, and the extremity of the wings, characterize its malevolence.

T. HEADS OF FISHES.—*See the Plate.*

The expreſſion is ever proportioned to the *quantum* of internal faculty. How ſlight a reſemblance have theſe profiles to the human face! How far are they from its perpendicular form!

Examine them with other animals, with the lion, for inſtance, and how little meaning do you trace in their phyſiognomy! Who does not perceive, at the firſt glance, a want of underſtanding, a total incapacity to reflect and deſign.

It is impoſſible for them to cover their eyes and cloſe them, even in part. Globular and prominent, they have nothing of the oblong form of the eyes of the fox, or of the elephant. As to the forehead, it has ſcarcely any analogy to the other features.

The monſter, fig. 2, is deſtitute of every thing that preſents the character of amenity, of gentleneſs, or of tenderneſs. That arched mouth and thoſe pointed teeth, are ſtupid, ignoble, inſenſible, made for devouring without the power of enjoying.

What ſtupidity in the mouth of fig. 3, and particularly in its relation to the eye!

The throat of the ſea-horſe is a profound and horrible gulph, formed only to cruſh and ſwallow.

U. HEADS OF SERPENTS.—*See the Plate.*

Examine the whole kingdom of Nature, and, if you can produce a ſingle being deſtitute of phyſionomy, or whoſe phyſionomy correſponds not with its character, I will admit that man too may have none.

What creature has leſs of phyſionomy than the ſerpent, and what one has more? From many heads of ſerpents, you might infer the characteriſtic ſigns of malice and falſhood. Nothing, indeed, in this claſs announces judgment, reflection, or even memory; but the ſtriking character of this reprobate creature, is the cunning of a being whoſe faculties are extremely limited. Even the changeableneſs of their colours, and the whimſical arrangement of their ſpots, ſuggeſt the idea of deceit, and ſeem to warn us to be on our guard againſt them.

Of theſe heads, the greater part of which are from American ſerpents, is there one capable of inſpiring us with any thing like affection or confidence?

Fancy to yourſelf ſimilar features on a human face, with what abhorrence would you turn your eyes from it! Crafty perſons, it is true, uſually have ſunk eyes, whereas all theſe ſerpents have their's prominent; but this the character of a miſchievous cunning.

As to the look of craftineſs, it is diſtinguiſhable only in fig 1. The mouth without lips is nothing but an arched inciſion, which extends beyond the eye. Any application of the ſubject is unneceſſary; it ſpeaks for itſelf.

All

All men really energetical poſſeſs rectitude and honeſty; cunning is nothing but a ſupplement to ſtrength.

There is not one of theſe heads ſufficiently energetic to act openly and without the aid of cunning; they are made to bite the heel, and to be cruſhed under foot.

The judgment of God is imprinted on their flattened forehead: it is likewiſe legible in the mouth and the eye.

X. VARIETY OF INSECTS.

What infinite variety has the Supreme God of Nature diſplayed in the characteriſtic marks of every ſpecies and degree of vital power! How has He imprinted on every creature the diſtinctive character which is peculiar to it; and how ſtrikingly viſible is this in the laſt claſs of the animal kingdom!

The world of inſects is a world apart, and though the beings which compoſe it, are ſuch as have leaſt relation to the human ſpecies, the phyſiognomiſt will not diſdain to ſtudy them, as the obſervations which they furniſh ſerve to ſupport his ſyſtem.

The form of every inſect clearly indicates the degree of its active or paſſive force, and how far it is capable of enjoying or deſtroying, of ſuffering or reſiſting.

Is it not viſible, for inſtance, that thoſe inſects, whoſe wings are hard and compact, have a character of force, capacity, and reſiſtance, which is wanting to the butterfly, whoſe wings are ſo fine and delicate? Is not the ſofteſt ſubſtance at the ſame time the weakeſt, the moſt paſſive, the moſt liable to deſtruction? Do not inſects, being almoſt entirely deſtitute of brain, differ, more than all other creatures, from man, who is ſo amply furniſhed with that organ? Is there not a clearly marked diſtinction between every ſpe-

cies of insects, and do not you discover, at the first glimpse, whether they be warlike and capable of resistance, or weak and defenceless—whether they be destined for enjoyment or destruction?

DIFFERENT INSECTS, PARTICULARLY THE DRAGON-FLY.

See the Plate.

The great dragon-fly is endowed with a lightness and agility which are visibly manifested in the structure of her wings. It is in the act of flying that she carries off, with so much address, the little gnats on which she feeds.

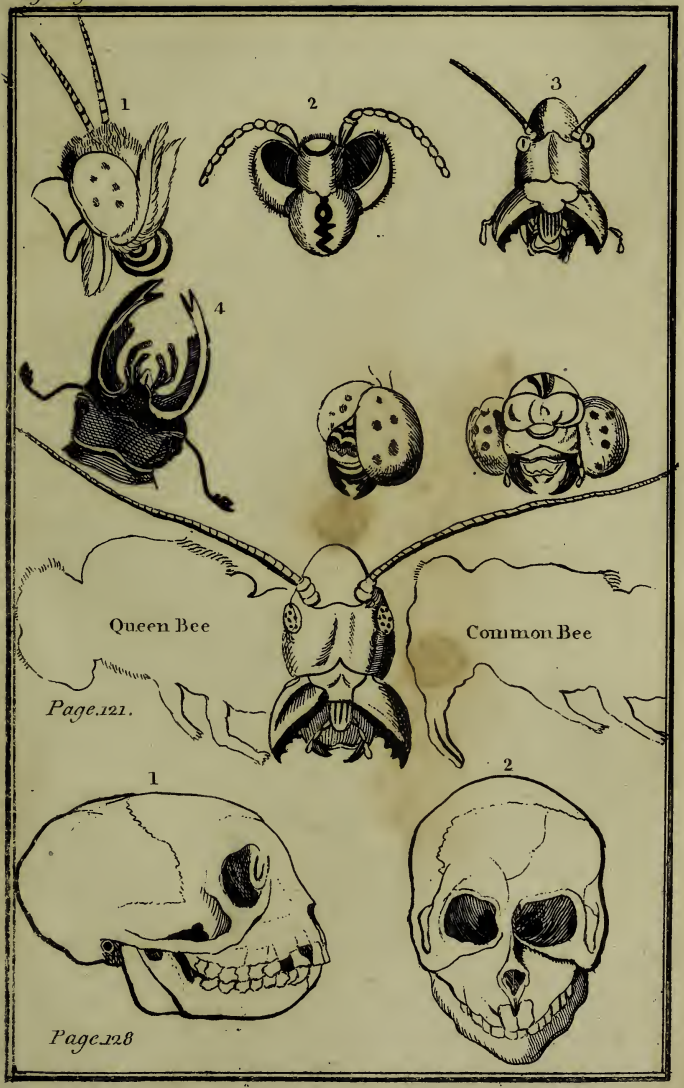
In the crawling caterpillar, on the contrary, what slowness! With what precaution she puts down her feet to reach the leaf she means to gnaw!—A substance so soft was not made for resistance.

The caterpillar, called the land-measurer, long and extended like a withered twig, has still less animation.

Who does not see, as he follows with his eye the light and frolicsome butterfly, an insect formed for soft and trivial enjoyment? Who so blind as not to perceive a higher degree of force in the industrious bee, destined to suck the juice of flowers? The fly is free and nimble; but how easy is it to see that his force has not, like that of the bee, a determinate end.

The night-butterfly, slow, peaceful, harmless, is a striking contrast to the active and murderous spider, who remains suspended in the centre of her net, in order to dart with the greater ease on the insects which are caught in it.

What activity and daring perseverance in the patient ant! In short, what expression of solidity and resistance in the may-bug, covered with a coat of mail, and in the different kinds of scarabs; some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Queen Bee
Common Bee
Page. 121.
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ſome of which are clothed with a ſtrong ſhell, and others with a briſtly buckler thick ſet with ſharp points or long horns!

DIFFERENT HEADS OF INSECTS VIEWED THROUGH THE MICROSCOPE.—*See the Plate.*

Who does not diſcover inability to hurt imprinted on that flexible and rolled up proboſcis, employed by the butterfly, fig. 1, to extract the juice out of flowers?

Oppoſe to it the thick grinders of the waſp, fig. 2, deſtined to gnaw and devour.

Take notice in the locuſt, fig. 3, a throat wide and threatening, expreſſive of its voracious character.

There is ſomething of harſhneſs and ferocity in the great horn-beetle, fig. 4.

Every one of theſe inſects (and all that have being, are in the ſame condition) fulfils the end of its creation. Each differs from all others, as much in its exterior, as in its character and deſtination; and this difference conſiſts not in the play of the moveable parts, but in their form, in their ſoftneſs or firmneſs, their weakneſs or ſolidity.

Fig. 2, 3, and 4, and all other voracious inſects, have, in their exterior, an expreſſion of ferociouſneſs, which might furniſh ſome traits proper to characterize the moſt odious malignity.

LECTURE XIII.

RELATION BETWEEN THE HUMAN PHYSIONOMY AND THAT OF ANIMALS.

Y. BEES.

LET us here pauſe, and ſubjoin ſome new obſervations to thoſe already made, on the relation which is to be found between the human phyſionomy and that of animals:

It is evident 'that Nature is ſubjected to invariable laws. She 'has only one alphabet, only one prototype for all her productions; 'in other words, you perpetually meet, under the ſame forms, 'beings endowed with the ſame force, and poſſeſſing the ſame 'eſſence. Two ſimilar forms produce one and the ſame force; 'the more their forms approach to each other, the greater reſem-'blance there is alſo of their faculties; in proportion as the forms 'differ, the faculties differ alſo.'

Every being is endowed with a force, with a ſpirit which acts from the interior to the exterior, according to the nature of the body in which it reſides, and the ſituation of that body. Hence ariſe all the reſemblances and diſſimilitudes on which are founded all the judgments we form of viſible objects.

If

If there exists, therefore, a resemblance of form between man and animals, it is to be supposed that there is a corresponding resemblance between their nature, their sensations, and their faculties. Were it in our power to draw correctly the profiles of men and animals, could we examine them mathematically, we should come in time to determine with certainty the just proportion of their faculties.

SILHOUETTES OF THE QUEEN-BEE AND COMMON BEE.

See the Plate.

Still further: had we the means of stripping the head of the queen-bee of the hairs which cover it, and of drawing their silhouette by the help of a solar microscope, there would be, I believe, no difficulty in distinguishing this silhouette from that of a common bee, and of discovering in it the marks of royalty and superiority. It is undoubtedly certain that this royal character must be visible or perceptible to the other bees, or else she could not be acknowledged exclusively as queen, nor her rivals be expelled.

The bees, confined to the narrow circle of their hive, probably perceive, by a glance, that super-eminent force which we could not discover without the assistance of the solar microscope.

If it were possible to fix with more precision the relation of the contours of the queen-bee, to that of the common bees, we should find perhaps a characteristic trait of royalty, a physiognomical indication which would always mark the superiority of an individual over its fellows; and this discovery would perhaps furnish us with a fundamental line, which might serve as a general rule in physiognomy. I would give a decided preference to the profile of the queen-bee, because her superiority depends not on an arbitrary choice, but seems attached to her birth.

2. MONKEYS CONSIDERED IN THEIR RELATION TO THE HUMAN FORM.

It is well known that, of all animals, the monkey approaches neareſt to the human form; and yet what diſtance between the monkey and man!—But the more enormous this diſtance is, the more is man bound to rejoice at it. Let him carefully guard againſt that falſe humility which would degrade his being, by an exaggeration of the relations which it bears to a creature ſo much his inferior!

The ſkull of the monkey is that which has the greateſt analogy to the human ſkull; and with reſpect to the faculty of forming an image of ſenſible objects, he, too, of all animals, has the greateſt relation to the human ſpecies.

Of all the different kinds of monkeys, there is hardly any, except the orang-outang and pitheco, which have a marked reſemblance to man: all the others are ſenſibly below the human form.

The orang-outang imitates all our actions; but merely in the view of imitating ſomewhat, and without ever attaining the end at which he aims.

Thoſe who take pleaſure in degrading man to the level of the brute, exalt the orang-outang to the level of man. But nothing more is neceſſary than an accurate obſervation and compariſon, though it were confined ſimply to a parallel of the ſculls, in order to diſcover, in ſpite of all their reſemblances, the prodigious difference which muſt for ever ſeparate the two ſpecies.

This ſhade, ſo ſlight on the firſt glance, is ſufficient to remove the whole monkey race to an infinite diſtance from humanity.

Much

Much has been ſaid of 'man in a ſtate of pure nature'—but where ſhall we find him in that ſtate? It no more exiſts, than a 'Natural Religion without Revelation.' Is any other proof neceſſary of the non-exiſtence of this chimerical ſtate, than the conſtant ſuperiority of the human ſpecies? And is not the neceſſity of the doctrine of the Goſpel, demonſtration ſufficient of the nullity of a religion purely natural?

Here let me preſent the traits under which man has been repreſented. when reduced to a ſtate of pure nature: 'He is painted 'with his head covered over with briſtly hair or curled wool; his 'face overſpread with long hairs, which, planted all over the ſur-'face of his forehead, fall downward and cover his face—de-'prived, in ſhort, of all the majeſty of the human form; the eyes 'concealed, ſunk and rounded like thoſe of animals; thick pout-'ing lips; the noſe flattened; the look ſtupid, or even ferocious; 'the ears and the whole body ſhaggy; the ſkin hard like black or 'tanned leather; the nails long, thick and hooked; the ſole of 'the foot furniſhed with a kind of hoof, &c.'

From ſuch a picture it is inferred, that no one thing is rendered ſenſible, with more difficulty, than the ſhades which ſeparate man from the brute.

This parallel, though leſs difficult to proſecute than ſome affect to believe it is, I leave to perſons of ſuperior capability; ſenſible, however, that I poſſeſs not talents ſufficient for eſtabliſhing the different points of compariſon, I ſhall confine myſelf, at preſent, to that of the ſculls of the two ſpecies.

Can any one find in the monkey, the majeſty which ſits enthroned on the human forehead, when the hair is turned backward? Is it not a profanation of the word hair, to apply it to the mane of the monkey? In vain will you look any where but in man, for that large and elevated forehead which gives ſo much dignity to his phyſiognomy, and that ſtately arch which ſeems deſtined to ſerve him for a crown. Where will you find theſe eye-brows drawn with ſuch exquiſite ſkill? Or their play, in which Le Brun diſcovered the expreſſion of every paſſion, and which indicates, in

effect, much more than ever Le Brun fancied he had perceived in them? Where do you find that nose so lofty, yet so graceful—that happy transition from the nose to the mouth? Where find lips, that for pliancy, colour, shape, have the slightest approximation to our's? Has the monkey cheeks, a chin, a neck, once to be compared with man's? In a single word, where do you find *humanity?*

Among savages, the new-born infant is *man*, and bears all the characters of his species. Compare him with the orang-outang as he comes from his mother's womb, and you will allow, that the former will sooner rise to the dignity of angels, than the latter to the dignity of man.

MONKEYS.—*See the Plates.*

Of all the monkey heads presented in the opposite Plates, fig. 5 is the most striking: it is that of the orang-outang, otherwise called Jocho, or the Man of the Woods; and, of all the tribe, is that which has the nearest resemblance to man.

But how ill does this illusive resemblance support the examination of an enlightened criticism! His animal character, which places him so far beneath the human species, pierces through the mask under which Nature has made an effort to conceal the brute.

This character is particularly distinguishable:

a. In his narrow forehead, which has nothing like the beautiful proportion of the human.

b. In the defectiveness, or at least in the want of effect of the white of the eye.

c. In the nearness of the eyes, or that of their orbits, which becomes strikingly conspicuous when the bones of the scull are stripped of muscles and tegument.

d. In

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MONKEYS . &c .

d. In his nose so excessively flat, too narrow in the upper part, spread too wide below.

e. In the position of his ears, placed too near the crown of the head, and which, in man, are almost always of the same height with the eye-brows, and parallel to the nose.

f. In the space which separates the nose from the mouth; a space which in the animal is almost as long as the chin, whereas, in man, it is generally but about half that length.

g. In the lips which are glued close to the teeth, and form an arch like those of other animals.

h. In the triangular form of the whole head.

In fact, it would be superfluous to push the comparison so far as to the neck and the hair.

It is farther alledged, that this animal has a melancholy air, and a stately gait; that all his motions are measured: that his disposition is abundantly gentle, and very different from that of other monkeys; that he has neither the impatience of the baboon, nor the mischievousness of the satyr, nor the petulant vivacity of the long-tailed monkeys.

There is not one of these, now under review, that has lips to be compared with ours; and, excepting two or three, all of them present physionomies which constrain us, on the first glance, to rank them in the class of mere animals.

Next to the orang-outang, betwixt which and man we have pointed out such a palpable difference, the gibbon, fig. 3, and 4, is the one whose form approaches nearest to the human figure.

Fig. 24, there is a resemblance sufficiently marked between his skull and that of man. This monkey is of a mild disposition; has gentle manners; his motions are neither too brisk, nor too precipitate; he takes quietly the food that is offered him; he is sen-

ſible of cold, and afraid of moiſture: but, take the whole of his figure together, it has nothing human in it; his ill-proportioned arms reach the ground, even when he ſtands upright.

In fig. 5, by the exceſſive diſtance of the noſe from the mouth, how perceptibly is the brute characterized! on the contrary, in fig. 4, 10, and eſpecially fig. 21, 23, it is the too great proximity of theſe parts which betrays the beaſt concealed under the maſk of man.

The maimon, fig. 21, may alſo be ranked among the moſt tractable ſpecies of monkeys. This monkey, by its conformation, has the angle of the eyes moſt nearly approaching that of man, and which, in other reſpects, paſſes for a ſociable and kind animal.

The macaco, fig. 6, is likewiſe commended for his gentleneſs; but he is ſo hideous, that it is impoſſible to look at him without horror and diſguſt; he paſſes too for an animal ſingularly capricious.

There is ſomething ſo atrocious and diſguſting in the phyſiognomy of the mandrill, fig. 9, 10, that it would be in vain to look for the traits of humanity in him.

His ſhort and buſhy locks, the length of his noſe, or rather his two noſtrils, from which there is a perpetual flux of humor which he licks up with his tongue, his purple coloured face furrowed on both ſides with the deep and longitudinal wrinkles, the total abſence of a chin—Do not all theſe defects degrade him infinitely below the moſt miſerable of mankind? However, he is among the leſs miſchievous of the race.

The mona, fig. 20, is entirely deſtitute of forehead. He is allied to the tiger by the lower part of the face; but not one of his features expreſs the force of man, and his figure, in general, has nothing human. His vivacity is carried to the higheſt pitch of extravagance; alert, but abundantly docile: his violence has nothing of furiouſneſs.

The

The look of the baboon, fig. 2, is that of a greedy miſer; he bears the character of a mean daintineſs, and diſcovers a violent inclination to rapacity.

The patas, fig. 14, 16, commit great waſte in the plains of Senegal: monkeys of this ſpecies poſſeſs aſtoniſhing dexterity.

The Chineſe bonnets, fig. 12, can never be rendered completely tame; and it is neceſſary to keep them continually chained. They fiſh very dexterouſly for crabs, by permitting the claw of that animal to lay hold of their tail, and by a ſudden jerk draw them out of the water.

PRINCIPAL CHARACTERS OF THE MOUTH OF THE DIFFERENT KINDS OF MONKEYS.—*See the Plate.*

There are ſcarcely any traces of the human mouth, except in fig. 1, and fig. 2; the others riſe not at all above the animal ſpecies; the mouth fig. 5, is the fartheſt removed from the human.

It is here neceſſary to make a very important obſervation reſpecting thoſe human forms which are believed to have ſome analogy to the phyſionomy of monkeys:

In reality, this pretended reſemblance would be ſenſibly diminiſhed, were we to take the trouble to obſerve and to compare with ſome degree of attention; it would totally diſappear, eſpecially on conſidering the foreheads, ſeeing thoſe very perſons who are ſuppoſed to have ſome reſemblance to this animal, have almoſt all of them the forehead open and frank, and conſequently differ from the monkey, in one of the principal parts of the head.

Perſons of this deſcription, are commonly of conſiderable ability, active, dexterous, and of great uſe in ſociety. However, they ſhould be on their guard againſt the propenſity which they may

may have to avarice and cunning—two vices to which they ſeem peculiarly liable.

FIGURE OF THE SKULL OF A MONKEY OF THE COMMON SPECIES —*See the Plate.*

Among the ſkulls of animals, I allow, that there is no one which has ſo much conformity to that of man. At the ſame time, however, I diſcover in it, very eſſential differences, which, in my opinion, are of the greateſt importance in the ſcience of phyſiognomy.

The *firſt*, and moſt ſtriking, is the ſmallneſs of the ſpace which ſeparates the ſockets of the eyes.

The *ſecond*, the flatneſs of the forehead, and its horizontal inclination, eſpecially when viewed in profile. This trait is one of the eſſential characters which diſtinguiſh the animal from the man.

The *third* ariſes from the form of the opening of the bone of the noſe. In the ſkull of man it repreſents a heart inverted; on the contrary, here the point of the heart is undermoſt, and the baſe uppermoſt.

A *fourth* difference is, that of the traits which unite the forehead and the noſe, the root of which is placed much higher in the ſkull of man, than in that of the monkey.

In the *fifth* place, the jaw of man is, proportion being preſerved, much larger than that of the monkey, and contains many more teeth; the one before us, terminates too much in a point, and, viewed in profile, projects too far forward.

Sixthly, the chin of man is much more prominent than that of the monkey.

When

When the two ſkulls reſt on the lower jaw, and are placed beſide each other, that of the animal inclines ſo violently forward, that you can ſcarcely perceive the face.

The Chin is the diſtinctive character of man: this truth appears to me an axiom in phyſiognomy.

By the word chin, I here underſtand, only the bony part, ſtripped of muſcles and teguments; it is the abſence of this part which occaſions that of the chin in all animals, when viewed in front.

The profile alone preſents a *ſeventh* difference the moſt decidedly marked: it relates to the form and extent of the hind-head, which, in the monkey, is infinitely more oval and ſhorter than in man. Beſides, the angle which the lower part of the under jaw here forms with the baſe of the hind-head, is almoſt a right one; whereas, in man, the lower jaw is found to be almoſt in the ſame horizontal line with the occipital apophyſis, of which the monkey is deſtitute. 'He is then nothing but an animal, and 'notwithſtanding his reſemblance to man, ſo far from being the 'ſecond in our ſpecies, he is not even the firſt in the order of 'brutes, becauſe he is not the moſt intelligent.'

The principal cauſe of this degradation of the monkey, is the ſmallneſs of his forehead, and of the ſpace which contains the brain—all of them differences very eſſential, and too characteriſtic to permit us to confound him with man.

But to conclude:—In order to be convinced of the truth of phyſiognomy, and to be ſenſible of the infinite wiſdom of Nature in the conformation of animals; in order to have convincing evidence that in all her actions ſhe is ſubject to diſtinct laws, it is ſufficient to compare the profiles of all animated beings, and to obſerve:

a. The relation which the mouth has to the whole head;

b. To the eye in particular;

c. This

c. This relation determined by the length of the mouth viewed in profile;

d. Determined by the form and curvature of that part;

e. Laſtly, by the angle which this line forms with that of the eye, ſuppoſing a new line drawn through the centre of the one, to the extremity of the other.

In the human profile, for inſtance, the eye is found placed above the mouth at the diſtance of about ſix times the breadth of the line of the profile of the mouth.

The angle, which I have juſt mentioned, will be nearly a right one in a wiſe and good man; the more obtuſe it is, the more it announces a character decidedly animal.

The ſame effects may be inferred from the greater or leſs diſproportion between the length of the line of the profile of the mouth, and that other line which may be drawn, in idea, from the extremity of the mouth up to the eye. The true proportion of this part of the human face to the length of the profile of the mouth, is as 1 to 6.

LECTURE XIV.

THE HUMAN SKULL MINUTELY CONSIDERED.

A.

THE Scull, that part of the human body which is of moſt importance to ſtudy, authors and obſervers, who have preceded me in the phyſiognomical career, ſeem to have paid only a ſlight degree of attention to. No one is more intereſting or more ſignificant to an attentive obſerver. The knowledge of this part is the moſt ſolid foundation of that of man.

More than once have I hinted, and particularly in the Diſſertation with which the firſt volume concludes, that I conſider the bony ſyſtem as the ſketch of the human body; and that, in my apprehenſion, the ſcull is the baſis, the abridgment of this ſyſtem, juſt as the face is the reſult and the ſummary of the human form in general. The fleſh, according to theſe principles, is only, in ſome degree, the colouring which relieves the drawing; and the principal object of my reſearches will be the conſtitution, the form, and the curvature of the ſcull.

The fœtus, it is well known, is, at firſt, only a ſoft and mucilaginous ſubſtance, apparently homogeneous in all its parts. The

bones themſelves are, in the beginning, nothing but a kind of jelly, which become, in courſe of time, membranous, then cartilaginous, and, laſt of all, hard and bony.

In proportion as this jelly, ſo tranſparent and ſo delicate in its origin, grows, thickens, and loſes its tranſparency, there is diſtinguiſhable in it a little ſpeck more firm, and more opaque, which differs from cartilage, and already partakes of the nature of bone, without its hardneſs. This ſpeck may be termed the *nucleus* of the bone which is going to form, the centre from which oſſification proceeds, till it reaches the circumference.

There are perceptible, in this bony germ, differences which already enable us to judge what will be the form of the bones, when they ſhall have arrived at perfection.

In the ſmall ſimple bones, you diſcover only one ſingle *nucleus*; in the greater, and ſuch as are groſs and angular, we find ſeveral, ſpringing in different places, from the primitive cartilage; but, in this laſt caſe, the number of pieces of which the bone is to be compoſed, is the ſame as that of the *nuclei*, and all theſe pieces are perfectly arranged and proportioned.

In the bones of the ſkull, the round *nucleus* appears at firſt in the center of every piece, and the oſſification extends afterwards in all directions by means of an infinite number of fibres, which the bony ſpeck ſends forth in form of rays, which lengthen, thicken, harden by degrees, and unite by a membranous contexture. The junction of the ſeveral parts of the ſkull produces afterward thoſe indented ſeams, whoſe delicacy is ſo juſtly the object of admiration *.

Hitherto we have ſpoken only of the firſt epoch of oſſification; the ſecond may be fixed at about the fourth or fifth month.

During this interval, the bones, and all the parts in general, aſſume a form more perfect and more diſtinct, in proportion as the

* Conſult *Albini Icones oſſium fœtus humani*, and *Bidloo Anatomia corporis humani*.

oſſification

oſſification progreſſively gains upon the whole cartilage, and according to the greater or leſs vivacity of the fœtus, and of the degree of active force which characterizes that being, even before it ſees the light. The bones increaſe and harden with age, following a gradation inſenſible, and coincident with every inſtant of the duration of life.

Reſpecting the oſſification of the fœtus, anatomiſts are not agreed in their hypotheſes.

This diſquiſition enters not into my plan, and therefore I leave to future phyſiognomiſts the trouble of clearing this hitherto untrodden path; for my own part, I have confined myſelf to what is poſitive, and to concluſions drawn from obſervation alone. Beſides, it is certain that the activity of the muſcles, of the veſſels, and other ſoft ſubſtances which ſurround the bones on every ſide, contributes inconceivably to their increaſe, and the progreſs of their ſolidity.

What ſtill remains of cartilaginous in the newly-formed bone of the fœtus, diminiſhes, becomes firm, and whitens till the ſixth and ſeventh month, in proportion as the bony part advances to perfection. Certain bones acquire firmneſs and ſolidity much faſter than others: this is the caſe with thoſe of the ſkull, and the ſmall bones which conſtitute the organ of hearing. The ſame bones have not always an equal degree of hardneſs, and there is ſometimes a difference in different parts of the ſame bone. In general, they are always harder toward the center and principle of oſſification; and their ſolidity decreaſes in proportion as they remove from it.

Farther, as the bones conſolidate, which takes place with the progreſs of age, their rigidity advances by ſlow and imperceptible degrees. What was ſtill cartilage in the adult, becomes ſolid bone in the old man; and his whole bony ſyſtem becomes brittle from its having become compact and dry.

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B.

Anatomiſts diſtinguiſh the natural or eſſential ſorm, from the accidental.

The natural form, however different from one another as to the exterior, is nearly the ſame in all bodies. It is ever determined by the univerſality of a common nature in beings which tranſmit life, by the uniform property of their ſeminal liquid, and by the circumſtances which naturally and invariably accompany generation. For this reaſon, man always generates man, and every animal an animal like itſelf. The accidental form, on the contrary, is ſubject to variation in the ſame individual, according to circumſtances, and the influence of age.

The natural form has its internal moulds, which vary as much as the external contours of the face. Theſe internal moulds are the work of Nature, the order aſſigned by the Great Creator of all things, to every work of his hands. It is the effect of an inexplicable predeſtination, the only one to which we are really and conſtantly ſubjected before we are born.

Every bone has its primitive form, and its individual diſpoſition. It may change, and its effect does change every inſtant of the day; but never will it arrive at a perfect reſemblance with another ſuch bone which bears the ſame name, but whoſe primitive form is different. The accidental changes, however ſenſible they may be, will not depend the leſs, on that account, upon the primitive and individual form of the bone. Even the moſt violent preſſure will never alter that form, nor occaſion ſuch a deviation from nature as to render it impoſſible to diſtinguiſh ſuch a bone, from that which belongs to every other bony ſyſtem which may have ſuffered the ſame accident. In ſhort, one bone can no more loſe its original form, and aſſume that of a correſponding bone, than the Ethiopian can change his colour, or the leopard his ſpots, whatever be the variations to which both the one and the other are expoſed.

You

You may perceive in the bones, a great number of veſſels which convey to them the marrow and the nutritive juices. The younger the ſubject is, in the greater number are thoſe veſſels, and the more ſpongy and flexible alſo are ſuch bones.

With the aſſiſtance of experience, it is poſſible from the degree of hardneſs to determine the age of the fœtus by the inſpection of its bones; but, in proportion as the body increaſes and waxes old, theſe differences diſappear, and the more difficult it becomes to determine the preciſe epoch.

The ſkull, which by degrees acquires ſo great ſolidity, is in infants ſoft and flexible; its internal ſurface is interſected by a great number of furrows, canals and inequalities; and it is the continual preſſure of the blood, of the veins, and even that of the brain, which produces them. The cavity of the ſkull is viſibly fitted to the maſs of the ſubſtances which it contains, and follows their growth at every age of human life.

Thus the exterior form of the brain, which imprints itſelf perfectly on the internal ſurface of the ſkull, is, at the ſame time, the model of the contours of the exterior ſurface.

The maſtoïdean apophyſes of the temporal bones, which are placed behind the auditory canal, appear neither in the fœtus, nor during the firſt years of infancy; they acquire conſiſtency and increaſe only with age.

In women, and perſons who lead to a ſedentary life, they are ſmall, round and ſmooth. On the contrary, in the peaſant, the porter, and other perſons inured to labour, they are large, covered with aſperities, oblique, bent forward and downward in the ſame direction with that of the correſponding muſcles.

It is the preſſure, then, of the muſcles, and that of the parts adjoining to the bones, which engrave upon their ſurface, and even in their ſubſtance, all ſorts of deſigns and furrows.

On the ſurface of the ſkull chiefly are to be found diſtinct marks of the manner of life followed by the party to whom it belonged.

The tumours which accidentally take place near the bones, change the form of the latter by the continual preſſure they make on their ſurface.

Even in a grown perſon, there has been ſeen an aneuriſm formed in the thorax, make its way through the ſternum, and produce round the opening which it had forced, cavities analogous to the form of the abſceſs.

This ſkeleton is ſaid to be preſerved in the Anatomical Cabinet of Peterſburgh. From ſo extraordinary a caſe it may be concluded, that in the order of Nature, ſimilar effects happen every day, and neceſſarily muſt happen: *Gutta cavat lapidem.*

This is one of the moſt important obſervations for the ſcience of phyſiognomies.

Mr. Fiſcher, from whom I have taken the liberty to borrow ſeveral ideas on this ſubject, inſiſts, that it is poſſible, from the inſpection of the ſkull only, to diſcover at leaſt characters diſtinguiſhed by a peculiar ſimplicity or energy.

He explains afterwards, in detail, by means of the total form, of the hardneſs, and the proportions of the ſkull, the diſpoſition and total maſs of the character; and diſcovers its accidental diſplay, and particular diſpoſitions, in the different impreſſions produced on the bones by the muſcles of the face. Hence thoſe infinite differences in the bones of the ſkull, varied as endleſsly as languages and dialects.

From the whole, it follows, that the bony ſyſtem is the foundation of phyſiognomy, whether it be conſidered as acting on the ſoft parts, or acted upon by the ſame parts; whether, in a word, we conſider it as giving and receiving the law by turns. In both caſes it will always be ſolid, determinate, durable, and diſtinguiſhable;

guiſhable; alſo, will bear the marks of what is moſt invariable in the character of man.

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C.

What anſwer is now to be given to an anti-phyſiognomical wit, who has taken a fancy to divert himſelf at my expence?

'There have been found,' ſays he, 'in the catacombs near 'Rome, a great quantity of ſkeletons, which have been taken for 'relics of ſaints, and revered as ſuch. Many of the learned have 'ſince doubted whether the catacombs ſerved as tombs to the pri- 'mitive Chriſtians and Martyrs, and have conjectured, that they 'may have been the burying place of malefactors and banditti. 'This controverſy has greatly diſturbed the devotion of the 'Faithful.

'If phyſiognomy,' continues he, 'is a ſcience to be depended 'upon, why has not Lavater been ſent for; who, by the ſight and 'touch alone, would have ſeparated the bones of the ſaint from 'thoſe of the thief, and thus reſtored the true relics to their former 'credit?'

An impartial defender of the ſcience of phyſionomies has anſwered this ſally in the following terms:

'The idea,' ſays he, 'is pleaſant enough. But after he has 'had his laugh at it, let him examine a little the reſult of theſe 'reſearches, ſuppoſing them to have taken place. The phyſio- 'nomiſt would probably have pointed out, in many of the bones, 'and particularly in thoſe of the head, a multitude of real dif- 'ferences which eſcaped the eyes of the ignorant; and when he 'had afterwards claſſed the heads, when he had ſucceſſively eſta- 'bliſhed their gradations, and made us ſenſible of their extremes 'by contraſt, we ſhould not have been far, perhaps, from ac- 'quieſcing in his hypotheſes, reſpecting the properties and the 'activity

'activity of the brain which theſe ſkulls formerly contained. 'Beſides, is it not well known, that a great many banditti have 'diſtinguiſhed themſelves by an aſtoniſhing degree of ſpirit and 'activity? Can we ſay as much of moſt of the ſaints whoſe names 'make a figure in the calendar?

'The queſtion becomes accordingly a moſt intricate one; and 'the phyſiognomiſt is very excuſable if he declines to give a ſolution 'of it, and refer the deciſion to an infallible judge.'

Thus far Mr. Nicolai. His anſwer is good; but it does not appear to me a ſufficient one. Let us endeavour to place the ſubject in its cleareſt light.

Who ever pretended 'to diſtinguiſh the ſaint from the robber, 'merely by the ſkull?'

When you would form a judgment of men, of their opinion and their works, ſurely candour requires, firſt of all, that you ſhould enter into their views, and not impute to them ideas which they never were in poſſeſſion of.

I know of no phyſiognomiſt who has advanced the pretenſion which our critic combats; at leaſt, I am poſitive, that I never arrogated it to myſelf. However, I will maintain it, as a fact moſt eaſily to be demonſtrated, 'that the ſimple form of the ſkull, its 'proportions, its hardneſs or ſoftneſs, are ſufficient to determine 'in the groſs, with the utmoſt certainty, the energy or the weak-'neſs of the character of the individual to whom it belonged.'

It is much more evident, and I have already mentioned it more than once, that energy and weakneſs are, in themſelves, neither vices nor virtues; they conſtitute neither the ſaint nor the demon. In ſhort, every man has it in his power to make what uſe of his faculties he thinks proper, and may employ his ſtrength, as his wealth, to the benefit or the detriment of ſociety; and one may with the ſame ſtock of wealth become a ſaint or a demon.

Laſtly,

Laſtly, the uſe of the poſitive force is as arbitrary as that of the natural force with which a man is endowed from his birth; and, as of a hundred rich men, ninety-nine will not become ſaints, ſo likewiſe, of a hundred men born with a primitive force clearly decided, ſcarce will one make the uſe of it to which it was deſtined.

When there is found, then, in ſuch or ſuch a ſcull traces of great ſolidity, it is unwarrantable immediately to conclude, 'That ſuch a one was a highwayman;' but you will riſk nothing in affirming, 'That you diſcover in it a ſuperabundance of impul-'ſive force, which, unleſs you ſuppoſe at the ſame time certain re-'ſtrictions and modifications, renders it extremely probable that this 'man had the ſpirit of conqueſt—that he was the general of an 'army, a conqueror, a Ceſar—or a highwayman, a Cartouche: that, 'in certain circumſtances, he would have acted in ſuch a manner; 'that in a different ſituation he would have taken other ſpecific 'meaſures; but always with the ſame violence and impetuoſity, 'always as a deſpot and a conqueror.'

Thus one may be able to ſay, on inſpecting the bones of certain ſculls, 'That the texture, the form, the ſoftneſs of their parts, evi-'dently indicate a feeble ſubject, endowed only with the faculty of 'conceiving ideas, and deſtitute of all impulſive force or creative 'energy.—That in ſuch a conjuncture perſons whoſe ſculls are thus 'conſtructed would have acted feebly; that they would have been 'naturally as incapable of reſiſting ſtrong temptations, as of forming 'great enterprizes. In the world they would have become co-'quettes, libertines in private life, and falſe devotees in a con-'vent.'

The ſame force, the ſame ſenſibility, the ſame conception, produce effects and receive impreſſions which vary without end.

This enables us to conceive, as has been already remarked, that predeſtination and free will may be allied in the ſame ſubject.

Conduct a man of the most ordinary understanding to a charnel house; point out to him the difference of the sculls, and he will soon discover, or at least feel, after what you shall have told him, 'that one announces energy, and another weakness; this obstinacy, 'and that levity.'

Find there by chance the scull of a Cesar, that of a Michael-Angelo; who would be so stupid as not to discover in it the characteristic expression of extraordinary energy, of firmness not to be shaken? And, notwithstanding their differences, must we not ascribe to them equally an influence more decisive, effects more durable than those which could have been produced by a scull smooth and half-oval?

And the scull of Charles XII. with what characters must it not have been impressed? How different undoubtedly is it from that of his historian Voltaire? Compare the scull of Judas Iscariot with that of Christ by Holbein—and do you ask, which is the traitor? where is innocence betrayed?—Can you hesitate? No, certainly.

It is not difficult without doubt to pronounce between two heads exceedingly different, between that of a highwayman and that of a saint. The differences are too striking in this case, to permit the person who has caught them to draw vanity from it, and to flatter himself that he is able to distinguish in general the saint from the robber, by means of the scull only.

I shall finish this article by mentioning an historical trait known to the whole world. There were found formerly on the field of battle the bones which remained there many years after the combat, and the distinction was even then sensible between the sculls of the effeminate Mede and the warlike Persian. The same thing has, I believe, been said of the Swiss and Burgundians; and this will prove, at least, that it has been deemed possible to discover simply by the inspection of the scull, the difference of the manner of life, and that of the several powers of different nations, and to distinguish one people from another.

LEC-

LECTURE XV.

D.

ADVICE TO THE PHYSIONOMIST RESPECTING THE IMPORTANCE OF THE KNOWLEDGE OF THE SCULL.

THE able and intelligent phyſionomiſt ought to bend his whole attention to the form of the head. He ought to apply himſelf to obſerve, to determine the firſt form of that of infants, to follow it through the infinite and relative changes which it undergoes. He ought to perfect himſelf in this ſtudy to ſuch a degree as to be able to ſay, at firſt ſight of the head of a new-born infant, one of ſix months, or of one or two years old, 'In ſuch a given caſe this bony ſyſtem will form and deſign itſelf in ſuch a manner.' He muſt be able at ſight of the ſcull of a young man of ten, of twelve, of twenty-four years, to ſay, 'that ſcull had ſuch a form eight, ten, or twenty years ago—and unleſs ſome extraordinary accident happen, it will aſſume ſuch another form eight, ten, or twenty years hence.' He ought to be ſufficiently acquainted with individual forms to foreſee in the infant, what the youth will be, and in the youth the full grown man; and reciprocally the youth in the adult,

the infant in the youth, the new-born child in him who has reached the ſecond year, the embryo in the infant at the breaſt.

He ought—and the time will come when he ſhall be able to do this—And then phyſiognomy will be ſupported by its natural baſis; then it will take deep root, and become like a tree on which the fowls of Heaven build their neſts, and under the ſhade of which the wiſeſt and beſt of men come to repoſe themſelves and to adore. Hitherto our ſcience is only a ſingle grain of ſeed, which is thrown away becauſe its value is not underſtood.

Ye who adore the infinite wiſdom which forms and diſpoſes all things, O, ſtop for a moment longer to contemplate with me the ſcull of man!

We diſcover in that ſcull, ſtripped of its covering, the ſame varieties which manifeſt themſelves in the whole external form of man. The ſequel will exhibit proofs of it, and will evince, that with it properly we muſt begin, if the ſcience of phyſionomies be any thing more than a ſimple amuſement, if it is to become a benefit to ſociety; and men will be convinced that the inſpection of the bones of the ſcull, of their form and contour, ſpeak, if not every thing, at leaſt moſt frequently, much more than all the reſt.

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E.

OF THE SCULLS OF INFANTS.

You may diſtinguiſh at once the deſign of an infant's ſcull, though detached from the other parts of the body, and it would be difficult to confound it with that of a grown perſon. It would be neceſſary only, for the painter to attend more to the expreſſion of every

every eſſential quality, and be carefully on his guard againſt generalizing what ought to be characterized—a fault into which painters and ſo many pretended phyſiognomiſts are every day falling.

There are diſcoverable, then, in the head of an infant, characters ſufficient to diſtinguiſh it from that of every other individual of the human ſpecies; and theſe diſtinctive ſigns reſide as well in the aſſemblage and form of the whole, as in every part taken ſeparately.

It is well known that the head of the infant is much too large in relation to the reſt of the body, and that this diſproportion is particularly apparent in an infant newly born, or one that has not ſeen the light. In like manner, on comparing the ſculls of the fœtus, the infant and the grown perſon, it will be found, if I am not deceived, that the part of the ſcull which contains the brain, is larger than thoſe which form the reſt of the face and the jaws; it is this, I believe, which uſually makes the forehead in children, eſpecially the upper part of it, ſo very prominent. The bones of the two jaws, and the teeth of which they contain the germ, unfold themſelves more at leiſure, and arrive at perfection by a ſlower proceſs. The lower part of the head, in general, increaſes more than the upper, till it has attained its full growth. The maſtoïdean apophyſes, and ſome others which are placed behind and under the ear, appear not till after the birth. The ſame obſervation applies to moſt of the pituitary ſinuſes, which are to be found in the ſubſtance of the jaws. The conical figure of theſe bones, the number of angles, of edges and epiphyſes which compoſe one and the ſame body with them, the continual play of the muſcles which are attached to theſe ſolid protuberances, are ſufficient to explain with eaſe thoſe accretions and changes which the bony and rounded cavity of the brain no longer admits of from the moment it is incloſed on all ſides, and the ſeams are conſolidated.

This unequal growth of the two principal parts of the ſcull, for I muſt not ſtop to obſerve ſeparately every part, and every one of the bones of the head, this inequality, I ſay, muſt neceſſarily produce great

great differences in the whole. To which might be farther added, thoſe which ariſe, from the edges, ridges, angles and windings, reſulting from the action of the muſcles.

In proceſs of time, the anterior part of the face will lengthen and puſh forward, under the forehead; and, as the lateral parts, that is to ſay, the temporal bones, will retire more in proportion as they oſſify and unfold themſelves, the ſcull, which in the fœtus tapered downward in form of a pear, will ſoon loſe that figure.

The frontal and pituitary ſinuſes too are not formed till after the birth; for which reaſon, we never ſee in infants any elevation above the noſe, nor about the eye-brows.

The ſame thing may ſometimes be remarked in grown perſons, when theſe cavities are entirely wanting, or too ſmall. In general, they vary exceedingly.

The noſe likewiſe undergoes great changes; but I know not what ſhare the bones have in all its progreſſive variations, this part being almoſt entirely cartilaginous. All this would require an accurate compariſon of many ſculls, and heads of children, and of grown perſons of all ages; or rather of one head with itſelf at different ages, which we ſhall be enabled to perform by means of ſilhouettes. A ſeries of heads traced in this manner through the different ſtages of life, would be a moſt intereſting ſubject of inveſtigation to an obſerver.

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F.

SCULLS OF INFANTS—*See the Plate.*

Here are ſeveral ſculls of infants. The plate oppoſite (b) and (c) repreſents that of a child three years and a half old. It is remarkable

able for the ſingularity of that arched outline, which extends from the hollow of the noſe down to the tip of the chin. Had this head been permitted to attain its full growth, the female to whom it belonged would probably have been very judicious, but ſomewhat of a goſſip.

I alſo preſent the figure of the ſculls of two infants from four to five months old (d) and (e). You perceive, at the firſt glance, the imperfection of all the bony parts, and particularly that of the temporal bones, and of the two jaws. The progreſs of nature in her productions, is only in proportion as they become neceſſary.

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G.

DIFFERENCE OF SCULLS AS TO SEXES AND NATIONS.

Mr. de Fiſcher has publiſhed a very intereſting Diſſertation, the object of which is, to point out the difference of the bones relatively to ſex and nation. I ſhall extract ſome paſſages from it.

The examination and compariſon of the internal and external ſtructure of heads, furniſh alone an eaſy method of diſtinguiſhing the ſculls of one ſex from thoſe of the other. Labour and ſtrength are aſſigned to man; beauty was reſerved for woman, whom her form calls to the propagation of the ſpecies. You diſcover accordingly, in the bones of the male, the ſigns of vigour and force; his ſkeleton and ſcull are more eaſily analyzed, as, in general, features bold and ſtrongly marked are more eaſily hit, than ſuch as are weak and leſs finiſhed.

The ſtructure of the bony ſyſtem in general, and that of the ſcull in particular, is evidently more ſolid in man than in woman. The

The ſkeleton of the one increaſes in breadth and thickneſs from the haunches up to the ſhoulders. Broad ſhoulders and a ſquare figure announce, then, robuſt conſtitutions. The ſkeleton of the other, on the contrary, diminiſhes as it aſcends, becomes ſmaller and more ſlender in the upper part, and almoſt always terminates in a round. Some of her bones are even more delicate, more ſmooth, ſleeker and more rounded; they have ligaments leſs ſtrong, fewer edges, and angles leſs projecting.

We may likewiſe appeal to the authority of Santorin, in favour of the difference of ſculls in the two ſexes. 'The cavities of the 'mouth, of the palate, and of all the parts which compoſe the ex-'terior organ of ſpeech, are, according to him, ſmaller in women 'than in men; their chin is narrower and rounder; and conſe-'quently more analogous to the hollow of the mouth.'

The roundneſs of the ſcull, and its angular form, ought then, in general, to be conſidered in phyſiognomy as an eſſential prognoſtic: they may become the ſource of a multitude of particular obſervations. The work of Mr. de Fiſcher furniſhes examples and proofs of it.

There is no perfect reſemblance between one man and another, neither in the external ſtructure, nor in the internal ſtructure of the parts of their body. The ſame thing holds with reſpect to the bony ſyſtem: there exiſts a difference between its parts, not only in different nations, but alſo amongſt perſons the moſt nearly related to one another—though in the ſame family, and the ſame nation, the differences are not ſo clearly marked, as in nations far removed from each other, and in perſons whoſe manner of life is entirely different. The more cloſely men are allied by the ties of blood, and thoſe of ſociety—the more they reſemble one another in language, way of living, manners, in a word, by the conformation of the exterior parts, as far as they are ſuſceptible of modification by accidental cauſes. For this reaſon, a kind of reſemblance is obſervable between nations who maintain an intercourſe commercial and political. Their form is, in ſome meaſure, aſſimilated, through the influence of climate, the power of imitation and of habit; ſprings

which

which act so powerfully on the nature of the body, and that of the mind, in other words, on our faculties, visible and concealed. This assimilation, however, destroys not the national character, which remains still the same, and which it is often easier to perceive than to describe.

I leave to the researches and observations of a man of genius like Mr. Camper, a subject still involved in so much obscurity. I frankly acknowledge, that I want the ability, leisure, and opportunity which are requisite to the elucidation of it, by new and important discoveries.

Without entering into the minute differences of the homologous bones of different nations, I restrict myself to some examples drawn from the conformation of the whole, in nations very remote from one another, which will evince, that though it be undoubtedly the form of the face which more especially preserves the stamp of the particular character of every nation, receiving better the impression of the mind; nevertheless, the diversity of force, of firmness, of structure, and even of proportion between the parts of the skeleton, manifest something of these characteristic differences of nations.

The scull of a Dutchman, for example, is more rounded in every sense; the bones of it are broader, more uniform, have fewer curves, and, in general, have the form of an arch less flattened on the sides.

The scull of the Calmuck has an appearance much more rude and coarse; it is flattened a top, prominent on the sides, and, at the same time, firm and compact; the face is broad and flat.

That of the Ethiopian is erect and stiff, suddenly narrowed toward the top, sharpened above the eyes, projecting below, elevated and globular in the hinder part.

The forehead of the Calmuck is flat and low, that of the Ethiopian higher and more sharpened. And in Europeans the vault of

the hind-head is more arched, and rounded in form of a globe, than in the Negro, and the African in general.

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ADDITION.

SCULLS OF PERSONS BELONGING TO DIFFERENT NATIONS.—

See the Plate.

The ſculls here preſented, belonged to ſubjects of different nations.

1. Is that of a German; every thing about it bears the impreſs of a European head, and it ſenſibly differs from the three which follow. The hinder part is thicker, the fore part more ſlender; the forehead better arched than the others, is neither too ſtraight nor too round. The individual to whom it belonged was neither a ſimpleton nor a genius; he was of a character cold, reflecting, and active.

2. Is the ſcull of an Indian; it is eaſily diſtinguiſhable from the firſt; for the crown of the head is more pointed, the hind-head more ſhortened, the bones of the jaw, and of the whole face, infinitely thicker. A ſcull thus conformed announces a perſon whoſe appetites are groſs and ſenſual, and incapable of being affected by mental pleaſure and delicacy of feeling.

3. That of the African differs from both the preceding, in the hind-head, which is much narrower, and by the ſize of the bone, which ſerves as its baſe; beſides, the bone of the noſe is too ſhort, and the ſockets of the teeth advance too much; hence that little flat noſe, and thoſe thick lips, which are natural to all the nations of Africa. I am particularly ſtruck with the ſenſible diſproportion between the forehead and the reſt of the profile. That excepted,

cepted, the arch of the forehead conſidered by itſelf, bears not that character of ſtupidity which is manifeſt in the other parts of the head.

4. The Nomade Tartar, or Calmuck. The forehead has a reſemblance to that of the monkey, not by its ſituation, but by its flatneſs. The orbits of the eyes are very much ſunk; and the bone of the noſe ſo ſhort and ſo flat, that it ſcarcely projects beyond the adjoining bones. That of the chin is more pointed and prominent, but at the ſame time ſo ſmall, that it produces in the whole an outline bending inward, the effect of which is very diſagreeable.

The curves of the other three faces are much more prominent. A flat forehead and ſunk eyes generally paſs for ſigns of cowardice and rapacity.

Reader, keep in remembrance an inconteſtable truth, which experience, by a thouſand examples, has confirmed: 'That every re-'markable concavity in the profile of the head, and conſequently 'in its form, denotes weakneſs of mind: it ſeems as if this part 'were ſinking in ſearch of ſupport, as a feeble conſtitution naturally 'ſeeks to prop itſelf by foreign aid.'

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FIVE SCULLS DRAWN AFTER VESAL.—*See the Plate.*

1. It was of importance for me to know if among ſo many authors who have written on anatomy, there were none who had thought of examining the difference of ſculls, in order to deduce from thence conſequences reſpecting the character, or to determine the proportions of their contours.

I have made the moſt accurate reſearches into this ſubject; I have conſulted our moſt celebrated phyſicians, ſuch as Geſſner and Haller; and the reſult of my inveſtigation is reduced to the paſſage from Veſal which I am going to quote, and to the five ſculls, the drawing of which I have got copied, 2.

According to this author, the form of the ſcull, *a.* is the only one that is natural; it has the figure of a lengthened ſpheriod, flattened on both ſides, projecting before and behind.

This form I cannot call the only natural one; for I am confident that there are ſeveral ſculls whoſe contours are more beautiful and ſymmetrical, and which indicate more intelligence.

For example, if the forehead inclined more backward, and the ſcull were a little more elevated and more arched—it certainly would gain conſiderably, though, even in its preſent ſtate, it promiſes a character profound and judicious.

Veſal diſtinguiſhes ſeveral kinds of ſculls, whoſe form is defective.

'1. That whoſe anterior arch is not ſufficiently prominent.' Such is the ſcull *e.* which, conſidering the flattened contour of the coronal, muſt have been that of an ideot.

'2. The forms, *b.* whoſe anterior protuberances are irregular.' The hinder part of this head is ſtill more ſo; it would be leſs defective if the coronal were more contracted toward the root of the noſe, if it were more ſtrongly marked, and leſs rounded.

'The defective ſculls of the third ſort, *c.* have protuberances neither behind nor before.' And undoubtedly this head is that of an ideot from the birth; it is perceptible eſpecially from the teeth, and the relation of thoſe in the upper jaw to the chin.

'In a word, the form of face *d.* is not natural, inaſmuch as the 'two protuberances are found on the ſides, inſtead of being placed 'before and behind.' If the profile of this forehead were entirely perpendicular, and retired leſs in the under part, it would not be ſtupid.

ſtupid. What renders it ſo, is the angle which the forehead forms with the bone of the noſe.

Theſe are the moſt remarkable deformities; to which may be added, the ſculls whoſe profile is round or perpendicular; thoſe which are flat before, and too ſunk or too elevated a-top, 3.

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REMARKS.

PORTRAIT OF VESAL.—*See the Plate.*

1. Veſal—His portrait merits the attention of an enlightened phyſionomiſt. That firm and decided character, that penetrating look that noſe which alone announces a judgment mature and ſolid, or rather, which is inſeparable from profound underſtanding—how rarely are ſimilar features to be found! This fine phyſionomy has conveyed to me the ſatisfaction which I always feel at ſight of a great man, nay, of his very image. Does not the ſtudy of a good man's features in effect procure a joy pure and divine?

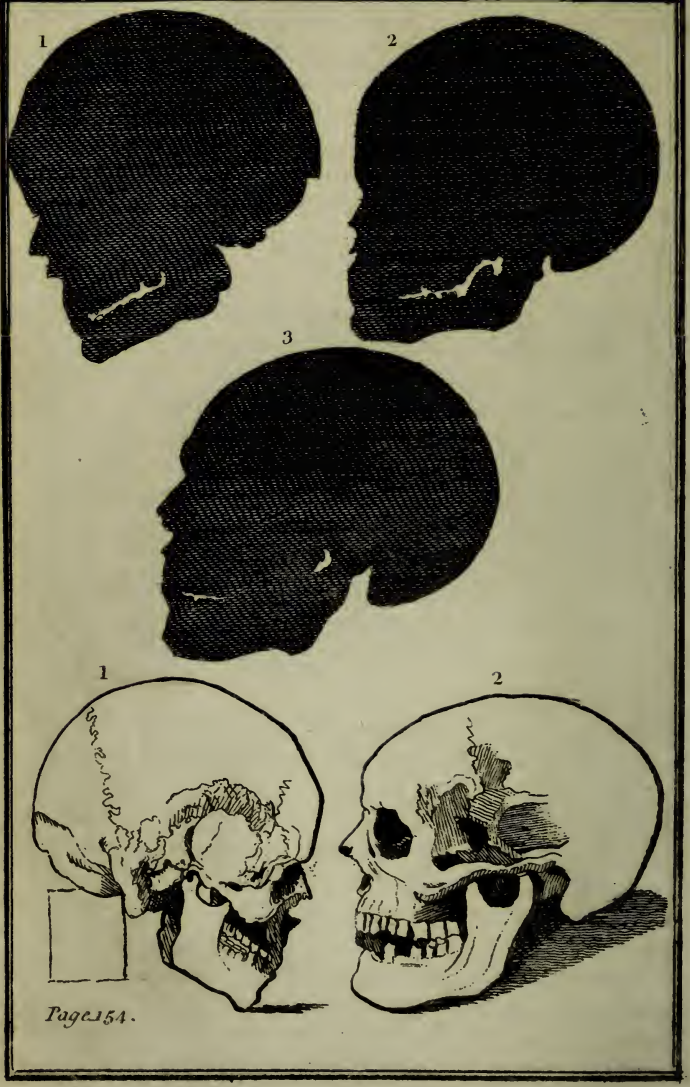
2. The five figures of ſculls preſented under this numeric character, are taken from the Anatomical Theatre of Caſpar Bauhin: but through a want of accuracy, which is undoubtedly to be imputed to the deſigner, that form which according to the author is moſt perfect, is at leaſt as irregular and as defective as the other four. Not only is it quite flat toward the ſummit, but there has been ſuperadded a cavity a-top, which renders ſtill more ſhocking that flatneſs of itſelf already ſo diſguſting. Theſe are not the only faults I could point out, but I ſatisfy myſelf with remarking, that anatomiſts and deſigners of the greateſt ability have not paid ſufficient attention to the difference of ſculls, though it be ſo ſtriking and ſo eſſential.

3. Galen

3. Galen however in another part of his writings affirms, that ſuch a figure may exiſt in idea, but cannot in the nature of things, though at Venice, a male child in many reſpects deformed, and entirely deſtitute of reaſon, may be ſeen at this day, of this very figure. At Bologna too there is a well known beggar with a ſquare head, but ſomewhat broader than long. Beſides, there was a little boy, perhaps about three years old, carried about from door to door in Genoa by a beggar-woman, and afterwards exhibited by itinerant players all over Brabant, whoſe head, having a huge protuberance on either ſide, was larger than the heads of two men.

The heads of the Genoeſe, continues our author, and ſtill more thoſe of the Greeks and Turks, nearly reſemble the figure of a globe, to produce which form (not a few of them conſidering it as perfectly elegant, and adapted to the various integuments of the head in uſe among them) the midwives ſometimes exert themſelves, prompted by the anxiety of the mothers on this ſubject. The Germans, on the contrary, are generally remarkable for a breadth of ſcull, and compreſſed hind head, becauſe when children in the cradle they always ſleep on the back. The heads of the inhabitants of the Netherlands continue through life more oblong than thoſe of other nations, becauſe mothers accuſtom their infants to ſleep on the ſide and temples, wrapt up in ſwadling clothes.

I allow that forced preſſures and poſitions may have an influence on the form of the head, and conſequently on the intelligence and capacity of the child; but on the other hand, I likewiſe believe, that the violent preſſure, which is unavoidable even in the eaſieſt labours, does no real injury to the principal form. The natural elaſticity of the parts repairs every thing, and reſtores the order of the whole. What has not the noſe to undergo in the birth, a ſubſtance ſtill ſo ſoft? Its elaſticity, however, is ſufficient to re-eſtabliſh it. May it not be concluded from thence, that if a cartilage ſo delicate can recover from the compreſſions which it undergoes—much greater efforts muſt be neceſſary irrecoverably to derange the ſolidity and elaſticity of the ſcull. The ſame thing may be ſaid reſpecting the falls and blows to which moſt children are liable,



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liable, without any injury to the brain or the form of the forehead. It muſt be admitted, however, that ſtupidity in children is often the effect of the unmerciful chaſtiſements which parents and ſchool-maſters ſo abſurdly employ.

Our author remarks elſewhere, thoſe forms of the head called non-natural are ſometimes found to belong to perſons of ſuperior wiſdom; for the brain needs no certain and appropriated figure; though ſuch ſculls, and eſpecially in the appearance of the ſutures, different from the natural, ſeldom preſent themſelves to obſervation in our church-yards, as would perhaps now and then be the caſe, were we to examine the burying-places of the inhabitants of the Alps on the ſide next to Italy, as we are aſſured theſe people have not only thoſe deformities of the head which have been already mentioned, but others ſtill more widely different from the natural figure.

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H.

SILLHOUETTES OF THE BONY PARTS OF THREE HEADS.—*See the Plate.*

Here are the ſilhouettes of the bony part of three heads. Smile or not, as you pleaſe, they preſent facts. You ſee here neither mien, nor features, nor motion, and yet theſe three ſculls are not for that leſs expreſſive. To deſtroy theſe facts, it would be neceſſary to produce others which proved the contrary. Every other mode of proceeding is unworthy of the ſage, unworthy of every one who loves truth, and is incompatible with ſound philoſophy.

This

This is the judgment I would pronounce on these sculls; I believe it to be infallible, because it is dictated by experience.

No. 1, is the most acute and at the same time the weakest. You evidently perceive in it the character of a woman naturally attentive to little things, to neatness and accuracy, under the dominion of avarice and a restless spirit, and destitute of sagacity except in trifles.

No. 2. though of a delicate constitution, has however neither the weakness nor the littleness of the preceding.

No. 3 is a male scull. You observe in it the frontal sinuses, which are rarely or never to be found in the female scull. This character is the frankest, the most sincere, and most judicious of the three—without being a genius of the first, nor even of the second order.

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I.

Sculls.—Profile I.——Profile II.—*See the Plate.*

The first profile, taken as a whole and compared with the second, is too perpendicular, and bears upon it the indication of want of understanding and delicacy. But this defect is in some measure effaced by the chin, and by the angle which the nose forms with the forehead. The observer will presently discover, in the outline extending from the root of the nose up to the crown of the head, the expression of obstinacy destitute of energy.

The

The other profile is very different from the firſt. You diſtinguiſh in it the deſign of a great acquiline noſe, ſingular force in the pituitary ſinuſes of the forehead, much coarſeneſs in the lengthened under part of the face; little delicacy and reſerve; an air inſipid, harſh and inſenſible; a mixture of malice, cunning and ſtupidity.

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K.

SCULLS OF TWO OLD MEN.—*See the Plate.*

1. Is the ſcull of an old man who was beheaded; it is chiefly remarkable for the protuberances of the jugular bone, and its pointed, angular chin. The forehead is ordinary without being ignoble, and indicates quickneſs of conception.

2. Another head of a decapitated old man, whoſe ſcull is in itſelf of an extraordinary thickneſs. The outline of the forehead would be admirable, were it drawn with more truth and boldneſs. The eyes were probably very much ſunk; at leaſt the contour of the forehead leads one to think ſo; and ſuch eyes, combined with ſuch a forehead, always promiſe great penetration; they announce a mind firm, calm, piercing, and a diſpoſition to cunning.

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L.

REMARKABLE SCULLS.—*See the Plate.*

In order to extend, and the better to fix our phyſiognomical diſcoveries, it will be neceſſary likewiſe to ſtudy the ſcull in different poſitions; I here preſent one which is ſingularly remarkable.

Obſerve firſt of all in a ſcull, the form, the ſize and the relation of the whole; its greater or leſs reſemblance to the oval; the proportion of the height to the breadth in general.

In the poſition of the one before us, it is of an oblong form; viewed in front it would be of the ſmall ſpecies. The interval to the coronal ſuture is conſiderable.

Obſerve, in the ſecond place, the anterior curve which projects beyond the reſt of the ſcull: it is intereſting, and eaſy to unfold its meaning.

In this ſcull, at leaſt in the drawing, this curve is one of the leaſt expreſſive. Better arched, or more regularly bent, it would promiſe much more character, that is, greater energy and penetration.

Conſider, thirdly, the three ſutures, their curvature in general, and above all, their delicacy. I ſhall not yet undertake to explain their ſignification, but in the mean time, it may be conſidered as certain that nature is ever exact, ever true, even in her minuteſt details.

Finally,

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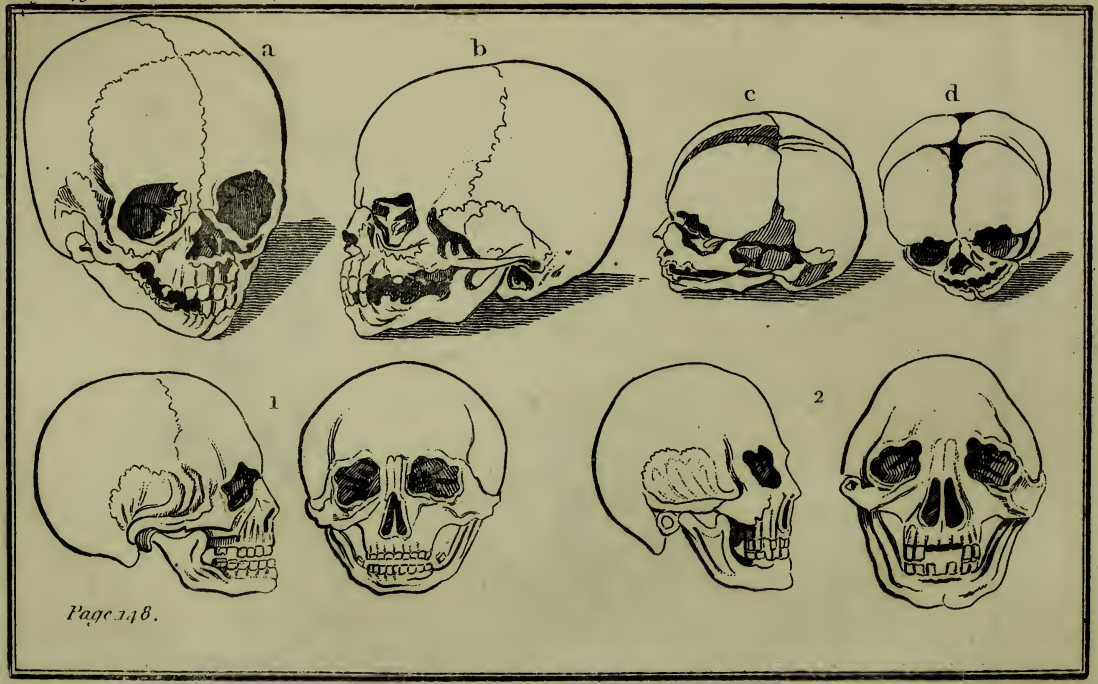

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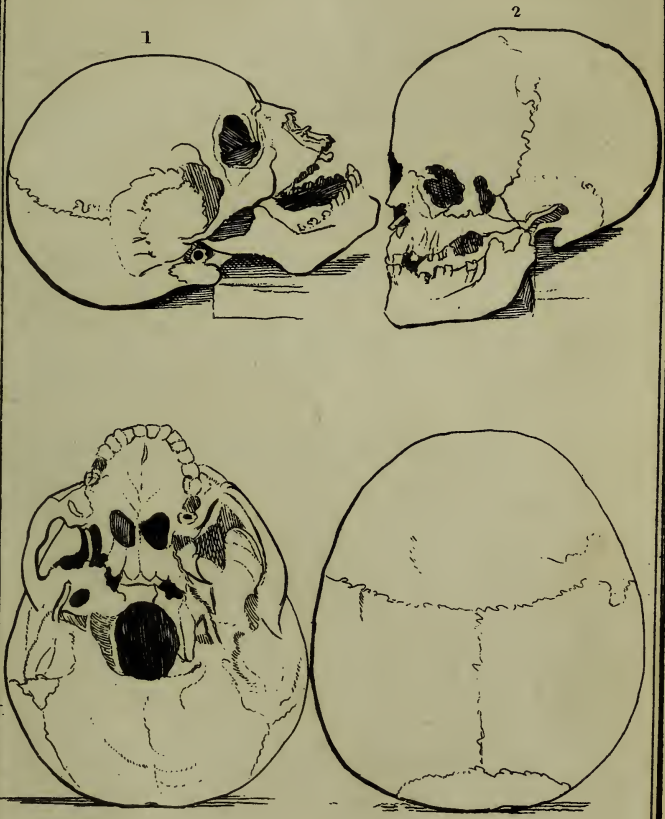

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Finally, one ought to examine the under part of the head, the curve which reſults from that poſition, and in particular the cavity, the flatneſs, or the arch of that portion upon which the ſcull reſts.

In the one before us we ſhall diſtinguiſh:

a. The arch produced by the row of teeth; its pointed or flat form will mark to us weakneſs or energy.

b. The delicacy or coarſeneſs of the upper jaw.

c. The form and ſize of the aperture.

d. The thickneſs of the ſphenoid.

e. The maſtoidean apophyſes.

f. And chiefly the rugged face of the occipital bone.

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M.

DETACHED SCULLS.—*See the Plate.*

The forehead viewed from top to bottom preſents ſtill differences of another kind, and which are moſt ſignificant.

The language of nature, ſuch as I find it here expreſſed in theſe detached ſculls, in a ſingle part, in a ſimple ſection of the ſcull, appears to me clear and deciſive.

The man who perceives not here a ſubject of new diſcovery, may very poſſibly be amiable, reſpectable, uſeful to ſociety, a friend to humanity—but aſſuredly he will never be a phyſionomiſt. And, after all, is it abſolutely neceſſary that every one ſhould be ſuch?

The firſt contour is that of an ordinary man, who, without being ſtupid, riſes not however above the level of mediocrity.

The ſecond is the character of a very judicious man.

The third is drawn after a buſt of Locke.

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N.

HEADS WITHOUT FACES.—*See the Plate.*

The more we vary our obſervations on the human body, the more we ſtudy its contours under different points of view, the better ſhall we know, by means of theſe, the character and mind of man, and be able to determine the external ſigns of his faculties and of his activity.

Let any one draw the human figure in its natural ſize, in every poſſible poſition, were it only in ſilhouette; take it in front, or from behind, in profile, half-profile, or quarter profile—I am certain there might be derived from theſe drawings many new and important diſcoveries, which would lead to the knowledge of the univerſal ſignification of the ſtructure of our body.

I have

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I have purſued the road which appeared to me the ſimpleſt; and, leaving the face entirely out, I have deſigned ſome heads which I know, and whoſe characters eſſentially differ.

For this purpoſe I have choſen three naked heads of very unequal faculties—and have been ſingularly ſtruck with their difference.

The firſt head is that of a man more aſſiduous in labour than prompt in execution; of a character calm, generous, ſenſible, firm and ſimple, of a ſound underſtanding, and profound genius. His memory is not very happy, he has a great deal of wit, but his ſallies are rather ſenſible than lively.

The ſecond is the head of a poet; but I perceive in it neither the calmneſs of reaſon, nor perhaps even that degree of judgment which is abſolutely neceſſary in order to determine and develope objects with ſagacity.

The third is that of an ideot. His ſunk neck, his form conſtrained, oval and pointed, form a ſhocking aſſemblage.

In examining heads ſtripped of the hair, I have always found that thoſe, which, viewed from behind, bend inwards like a circle towards the top, are to be placed in the firſt rank; thoſe whoſe form is flat, contain minds of the middling or even inferior order; finally, thoſe which terminate in a point, announce decided ſtupidity.

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REMARK.

REMARK.

By Judgment, I mean the faculty of knowing and determining with accuracy the ſigns of relations and thoſe of differences.

By Reaſon, the faculty of knowing with preciſion the objects themſelves, and of diſtinguiſhing what in them is analogous or heterogeneous.

LECTURE XVI.

OBSERVATIONS ON SILHOUETTES.

THE silhouette of the human body, or of the face only, is of all portraits the feebleſt and the leaſt finiſhed; but, on the other hand, it is the juſteſt and the moſt faithful, when the light has been placed at a proper diſtance, when the ſhade is drawn upon a perfectly ſmooth ſurface, and the face placed in a poſition perfectly parallel to that ſurface. Such a copy is weak, for it preſents nothing poſitive, and gives only the exterior contour of half the face; it is faithful, for it is the immediate impreſs of nature, and bears a character of originality, which the moſt dextrous artiſt could not hit, to the ſame degree of perfection, in a drawing from the hand.

Nothing can be more imperfect than the portrait of the human figure drawn after the ſhade; and yet this portrait poſſeſſes much truth. This ſpring, ſo ſcanty, is for that reaſon the more pure.

The ſilhouette exhibits only a ſingle line of the figure which it repreſents. We ſee in it neither motion, nor light, nor colour, nor riſing, nor cavity: the eyes, the ears, the noſtrils, the cheeks, all this

this is loſt; nothing appears but a ſmall part of the lips; and this feeble ſketch is not the leſs, on that account, poſſeſſed of infinite expreſſion. We ſhall ſoon put the reader in a condition to form a judgment of it for himſelf; beſides, proofs of it have already been produced in the firſt volume.

It may be ſuppoſed, with the greateſt appearance of probability, that the ſhade of bodies firſt ſuggeſted the idea of the art of deſign, and of painting.

The effect which it produces is extremely limited; but, we repeat it, this effect poſſeſſes the higheſt degree of truth. No art comes near the truth of an exact ſilhouette.

Let any one make trial of it. Take a ſilhouette drawn with all poſſible accuracy after nature, then reduced upon oiled paper very thin and tranſparent; lay it over a profile of the ſame ſize, drawn by an artiſt of the firſt ability, and poſſeſſing all the merit of reſemblance; you will readily diſcover in theſe two objects, thus compared, very ſenſible differences.

I have frequently made experiments of this ſort, and always found that the higheſt perfection of art never preſents nature exactly; that it never hits either her eaſe or preciſion.

Energy and eaſe—theſe are the diſtinctive characters of nature. The artiſt who applies himſelf in preference to the expreſſion of energy, will introduce a degree of harſhneſs into his works: they will diſcover looſeneſs and want of preciſion if he ſtudy eaſe at the expence of energy.

It is neceſſary, then, to unite energy to eaſe; both the one and the other of theſe characters muſt be expreſſed with the ſame ſcrupulouſneſs, and the ſame fidelity.

Upon theſe principles, I adviſe artiſts who wiſh to repreſent the human form, to begin with ſilhouettes; to draw them firſt after nature, then copy them by the hand, and after that to compare, and retouch

retouch them. This is the road they ought to purſue; otherwiſe, they will hardly diſcover the grand ſecret of blending accuracy with eaſe.

Silhouettes have extended my phyſiognomical knowledge, more than any other kind of portrait; they have exerciſed my phyſiognomical feeling, more than the contemplation even of Nature, always varied and never uniform.

The ſilhouette arreſts the attention: by fixing it on the exterior contours alone, it ſimplifies the obſervation, which becomes by that more eaſy and more accurate—I ſay the obſervation, and conſequently alſo the compariſon.

The ſilhouette is a poſitive and inconteſtable proof of the reality of the ſcience of phyſionomies.

If it be true, from the conſent and feeling of all men, that a ſimple ſilhouette affords proof in favour of the character or againſt it, what muſt be the whole combination of the face, of the whole human form, animated by the expreſſion of the phyſionomy and geſture? If the ſhade alone be an unequivocal ſign of truth, what muſt the prototype itſelf be?

'But what can one poſſibly ſee in a ſimple ſilhouette?'

This is a queſtion which has already been put to me a hundred times, and will be a hundred times repeated. However, ſhew ſilhouettes to the perſons who raiſe this objection, and they will every one form a judgment of them, and that judgment will frequently be juſt.

In order to feel and to eſtabliſh the aſtoniſhing ſignificancy of a portrait drawn after the ſhade, it is ſufficient to compare a variety of ſilhouettes repreſenting perſons of an oppoſite character; or, what is ſtill better, cut out or draw fancy-portraits as unlike as poſſible; or, if you have already acquired a certain degree of ſkill in the art of obſerving, double a ſheet of blackened paper and cut out upon it a portrait from fancy, then ſpread out the ſheet, and

retouch with the ſciſſars one of the two profiles; and, at every change, conſult your eyes, or rather your feeling. Laſtly, you have but to draw ſeveral ſilhouettes of the ſame face, and to compare them with one another, and you will be aſtoniſhed at the different impreſſions produced by the ſlighteſt alterations.

I ſhall preſently lay before the reader a long ſeries of ſilhouettes, and endeavour to demonſtrate their expreſſion and ſignificance.

* * * * * *

Before we proceed, it may be of uſe to point out the beſt method of taking this ſpecies of portraits.

That which has hitherto been purſued, is liable to many inconveniences. The perſon who wants to have his portrait drawn, is too incommodiouſly ſeated to preſerve a perfectly immoveable poſition; the drawer is obliged to change his place; he is in a conſtrained attitude, which often conceals from him a part of the ſhade: the apparatus is neither ſufficiently ſimple, nor ſufficiently commodious, and, by ſome means or other, derangement muſt, to a certain degree, be the conſequence.

This will not happen when a chair is employed expreſsly adapted to this operation, and conſtructed in ſuch a manner as to give a ſteady ſupport to the head and to the whole body. The ſhade ought to be reflected on fine paper, well oiled, and very dry, which muſt be placed behind a glaſs perfectly clear and poliſhed, fixed in the back of the chair. Behind this glaſs the deſigner is ſeated; with one hand he lays hold of the frame, and with the other guides the pencil. The glaſs, which is ſet in a moveable frame, may be raiſed or lowered at pleaſure; both muſt ſlope at bottom, and this part of the frame ought firmly to reſt on the ſhoulder of the perſon whoſe ſilhouette is going to be taken. Toward

ward the middle of the glaſs is fixed a bar of wood or iron, furniſhed with a cuſhion to ſerve as a ſupport, and which the drawer directs as he pleaſes, by means of a handle half an inch long.

Take the aſſiſtance of a ſolar microſcope, and you will ſucceed ſtill better in catching the outlines; the deſign alſo will be more correct.

B.

EXPRESSION OF SILHOUETTES.

The ſilhouette is the impreſs of the character, but it does not always give this fully; it frequently expreſſes a great deal, and often alſo it catches only the leaſt characteriſtic traits.

I ſhall produce a multitude of examples to this purpoſe, and endeavour to eſtabliſh the concluſions which may be deduced with certainty, or at leaſt with probability, from the contours of the face.

By a ſimple ſilhouette to pretend to explain every thing, would be a piece of extravagance; and it would be equally ſo to refuſe it every kind of ſignificancy. However, ſuch has ever been the courſe men have purſued in matters of opinion; they embrace excluſively the affirmative or the negative; they fly always into extremes; all, or nothing.

I ſhall endeavour to avoid both theſe oppoſites; and ſhall neither aſſert that the ſilhouette explains every thing, nor that it is entirely deſtitute of ſignification. I ſhall judge according to the light I have, however imperfect it may be.

How far beings ſuperior to us may carry their diſcoveries, it belongs not to me to ſay. The contour of the face alone may to them perhaps be ſufficient in order to determine the form, the elaſticity, the vivacity, the energy, the mobility of the noſe, of the

mouth, of the eyes; perhaps they may be able to form a judgment, from these parts, of the whole of the character, of the real and possible passions; they may perhaps have the power of discovering in his simple silhouette the physical and moral capacity of man. There is no impossibility in this; nay, the thing is extremely probable, seeing it is certain, that the most ordinary men may acquire a certain degree of sagacity in the knowledge of silhouettes. We shall see proofs of it.

That there are many silhouettes of which it is exceedingly difficult to form a judgment, I readily admit; those which represent extraordinary men, frequently occasion me much embarrassment. But even those silhouettes which are the least marked, will never, from that, assume a stupid air, if they be originals endowed with superior talents; nor an air of wickedness, if they be distinguished by a great fund of goodness: you will mistake at most that which in effect they are. Observe farther, that possibly the great qualities of the persons in question may be as little prominent as their silhouettes. These qualities exist, but are not strikingly apparent, and can be discovered only by a few confidential friends.

Still farther: a person of a very middling capacity, but favoured by circumstances, shall have acquired the habit of acting, of writing, of speaking, of suffering, in a manner that makes him distinguished; but the fundamental character is always the same: he has not acquired by these the force and energy in which he is originally deficient.

Such cases frequently occur; they increase the difficulty of the study of man; they retard, or at least appear to retard, the progress of physiognomy. A multitude of examples might be quoted to this purpose; but examples are odious, and therefore I will not give offence to any one, in a Work destined more widely to diffuse among men the spirit of universal love and benevolence.

Sometimes, also, the traits which express a certain extraordinary quality, are graduated with so much delicacy, that it is difficult to render them with sufficient fineness and precision.

There

There are faces which will not allow of the moſt trifling alteration in the ſilhouette; for, ſtrengthen or weaken the outline but a ſingle hair's breadth, and it is no longer the portrait you intended; it is one quite new, and of a character eſſentially different.

Phyſionomies the moſt courteous, the ſweeteſt, the moſt attractive, uſually loſe, in the judgments formed of them, only in proportion as they have loſt in the ſilhouette, through the fault of the drawer: the features which he has given them, either too tenſe, or too relaxed, make the ſimplicity, the candour, the rectitude, which characterize them, totally obſcure.

Laſtly, it is poſſible that the ſmall-pox, or ſome other accident, may have blunted, deranged, ſwelled, or contracted the contour of the face, to ſuch a degree, that the real character is no longer diſtinguiſhable, or at leaſt hardly to be deciphered. But, on the other hand, it is inconteſtable, and the friend of truth will be convinced of it by the examples I ſhall produce, that a ſimple deſign, taken from the ſhade, characterizes moſt faces with a truth which permits not the ſignificancy of ſilhouettes to be called in queſtion.

I could engage, and perhaps I ſhall yet undertake it, to place in oppoſition two ideal ſilhouettes which would inſpire, at the firſt view, the one averſion and contempt, the other confidence and eſteem: it is not neceſſary they ſhould be a Chriſt and a Belial in order to produce this contraſt.

This is what I had to ſay by way of introduction.

Let me now examine, 'What are the characters which the 'ſilhouette re-produces with the greateſt truth? Thoſe which it 'traces moſt diſtinctly and moſt poſitively?'

The moſt clearly marked ſilhouettes are thoſe which repreſent a man either very paſſionate, or very gentle; very obſtinate, or very feeble; a mind very profound, or very ſuperficial.

Haughtineſs and humility expreſs themſelves more clearly in the ſilhouette than vanity does. You diſcover in it, almoſt beyond the

the poſſibility of miſtake, goodneſs of heart, energy of ſoul, effeminacy, ſenſuality; and, above all, ingenuity. Superiority of genius depicts itſelf better in it than groſs ſtupidity; depth of judgment better than clearneſs of underſtanding. Creative genius is more apparent than richneſs of ideas, eſpecially in the contour of the forehead and of the bone of the eye.

Let me add ſome farther remarks both on ſilhouettes themſelves and the manner of obſerving them:

Firſt, then, I ſhall endeavour to claſs the lines which bound the face, and by which the expreſſion of it is determined.

Such are the perpendicular lines, whether relaxed or violently ſtretched; thoſe which incline forward, or which ſuddenly retire backward; lines ſtraight and weak; ſections curved, bent or undulated—of circles, parabolas or hyperbolas; thoſe which are concave, convex, cut ſhort or angular—cloſe, prolonged, compound, homogeneous or heterogeneous; in ſhort, thoſe which form a contraſt with each other. All theſe lines may be rendered with the utmoſt exactneſs by the ſhade; their ſignification is the moſt varied, the moſt preciſe, and the moſt poſitive.

There are diſtinguiſhable in every ſilhouette nine horizontal ſections:

1. The arch of the crown of the head as far as the root of the hair.

2. The contour of the forehead to the eye-brow.

3. The ſpace between the eye-brow and the root of the noſe.

4. The noſe down to where the lip commences.

5. The upper lip.

6. The two lips properly ſo called.

7. The

7. The upper, and 8, the under part of the chin.

9. The neck; and after theſe the hind-head and the nape of the neck.

Every one of theſe parts, conſidered in itſelf, is a character, a ſyllable, a word; frequently a deciſion, a complete diſſertation of Nature, ever faithful and ever true.

The character is ſo decided, when all theſe ſections are found in perfect harmony, that a clown, nay a child, will diſtinguiſh it; the more they are contraſted with one another, the more difficult it is to decipher the character.

A profile which is compoſed of only one ſpecies of lines, that is to ſay all the lines of which are equally concave or convex, ſtraight or tenſe; ſuch a profile is a caricature, or repreſents a monſter.

The fineſt and happieſt phyſionomies ſuppoſe a concourſe of different lines blended and aſſorted in a beautiful proportion.

Chiefly from the length or the breadth of the face, the whole of a ſilhouette combined ought to be judged of.

A profile, perfectly juſt and well-proportioned, ought to be equal in breadth and height. A horizontal line drawn from the point of the noſe to the extremity of the hind-head, provided the head be neither inclined forward nor bent backward, ought not to exceed in length the perpendicular line which extends from the ſummit, to the place which forms the junction of the chin with the neck. Every form which ſenſibly deviates from this rule, is an anomaly, either very happy, or very much the contrary.

More than any other kind of drawing, the ſilhouette facilitates this method of meaſuring and comparing the height and breadth of the head. If the length of the head exceed its breadth, and the contours be at the ſame time harſh and angular, much obſtinacy is

is to be expected. In the same disproportion, if the contour is at once lax and lengthened, it will indicate extreme weakness.

On the contrary, a head, which is broader than it is long, having a contour harsh, stiff, angular and distended, announces a formidable degree of inflexibility, which is generally accompanied with the blackest malignity. A contour lax and soft, is, in the same case, the infallible mark of sensuality, weakness, indolence, and voluptuousness.

I could say much more; but partly my materials are not sufficiently prepared, or will be found in the examples about to be produced; or may perhaps be reserved for a separate work. I shall therefore confine myself, for the present, to a single general remark, viz. That the silhouette expresses rather the natural dispositions, than the actual state of the character.

The parts which we have comprised in the second and third sections of the silhouette, are those which retrace most frequently, and with the greatest certainty, the judgment, the active and passive force of the man.

The nose particularly indicates taste and feeling; the lips gentleness or impetuosity, love or hatred.

The chin indicates the species and the degree of sensuality.

The neck, the nape, and the attitude of the head in general, indicate the feebleness, the firmness, the obstinacy, the rectitude of the character. In the summit of the head is discoverable less the force than the richness of the mind; in the hind-head you discover the changeable, irritable character, that which possesses energy and elasticity.

Again here are assertions which will appear very trifling, or very important.

In the eyes of the reader who looks for mere amusement, they will be trifling; but to the observer who is capable of judging for himself

himſelf, and who has a ſincere wiſh to correct and extend the diſcoveries I have made, they will appear important.

I think it is now time to proceed to the examples, which are to confirm and elucidate what has juſt been alledged.

It was impoſſible, and, indeed, the abundance of the ſubjects would not permit, to preſent my readers with a complete collection of ſilhouettes; much leſs ſtill to purſue an exact claſſification, nor even a certain order. However, what is in my power I ſhall furniſh.

To others I ſhall leave the labour of treating this ſubject more in detail; for, to elucidate it completely, it would require many volumes of ſilhouettes. It is far from an eaſy taſk; but the perſon who undertakes it, will render an eſſential ſervice to the ſcience of phyſionomies, eſpecially if he claſs the ſubjects as an impartial judge. He will do more than my faculties and my ſituation can ever permit me to perform.

IMPERFECT IMAGE OF A MAN, PRUDENT, ACTIVE, AND ENTERPRISING.—*See the Plate.*

The oppoſite Plate, which cloſes this introduction, is the imperfect image of a man prudent, active, and enterpriſing. The expreſſion of his merit is leſs viſible in the forehead than in the ſingle contour, angular and abrupt, of the point of the noſe.

This remark will ſtill excite a ſmile; with all my heart. But I appeal to connoiſſeurs whether it is well or ill founded.

LECTURE XVII.

THE PRECEDING SUBJECT CONTINUED.

C.

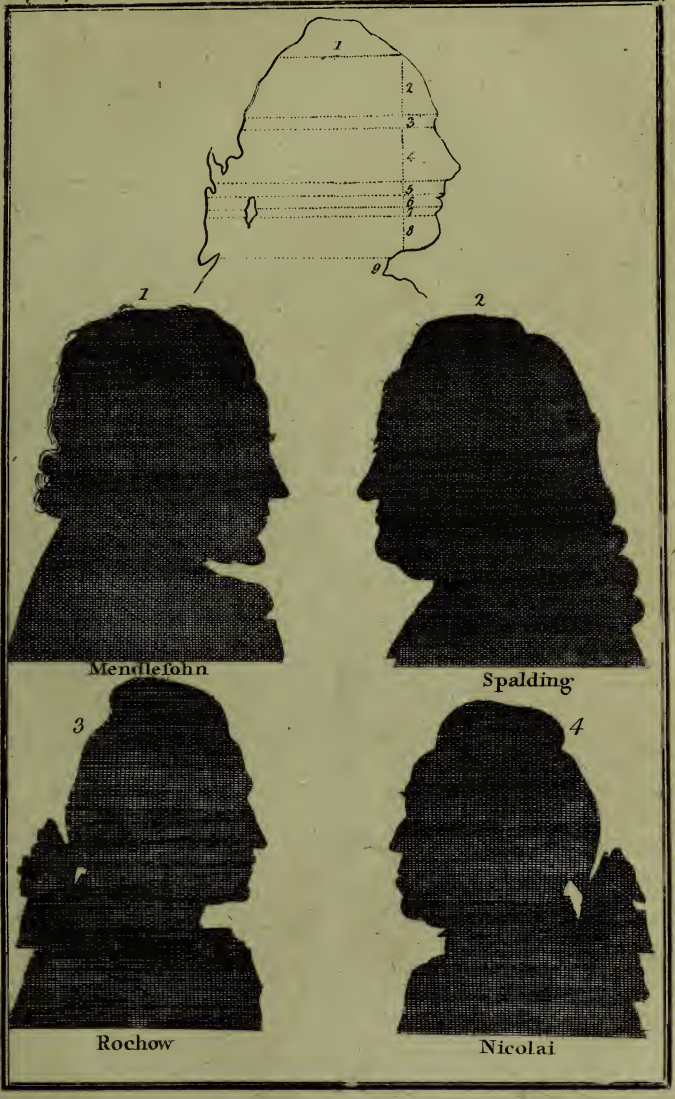
SILHOUETTES OF MENDLESOHN, SPALDING, ROCHOW, AND NICOLAI.—*See the Plates.*

HERE are four profiles of diſtinguiſhed perſonages: their ſuperiority of talents are well known, and it is extremely apparent in theſe ſilhouettes.

To be candid, no one will dare to pronounce them ſtupid, from theſe profiles; but if any one heſitates to do juſtice to fig. 4, it is from not having ſtudied the forehead. That arch conſidered by itſelf, particularly the upper part, announces alone more judgment than fig. 2, and fig. 3.

The phyſionomiſt will find the ſame impreſs in the ſtrongly marked contours which terminate the forehead; but I here ſpeak of *judgment*, and not of *good ſenſe*, nor of *reaſon*.

Fig.


1
2
3
4
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1
Mendlefohn
2
Spalding
3
Rochow
4
Nicolai

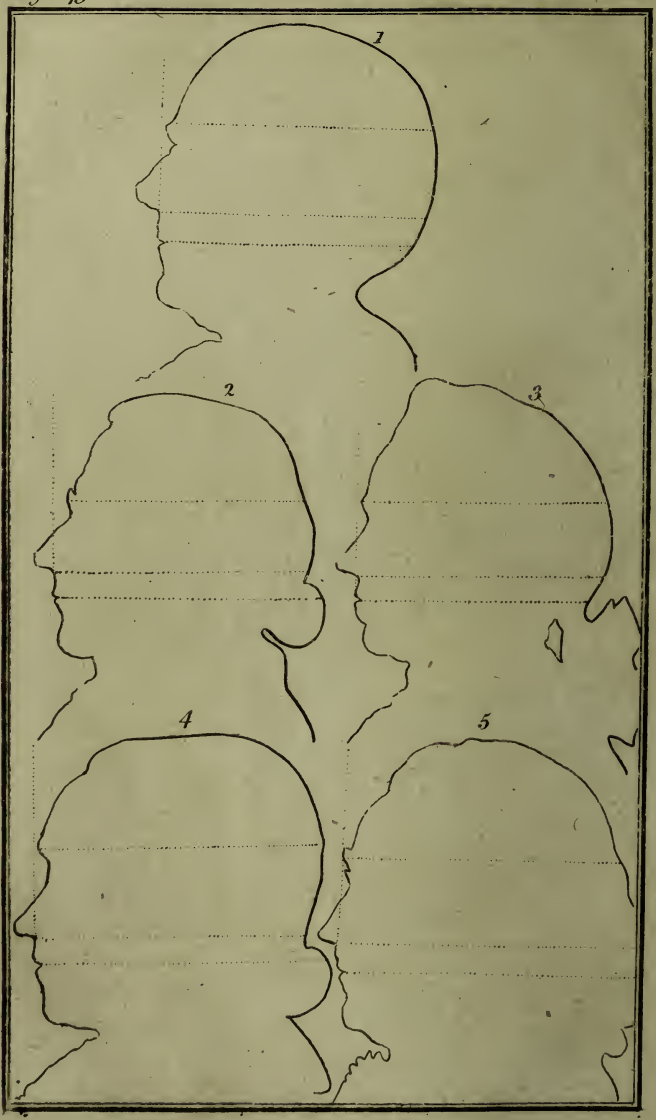

1
2
3
4
5

Fig. 3, has more *good ſenſe* than the preceding one, a ſenſe prompt and juſt of what is true, much more ingenuity; but, I think, poſſeſſes leſs penetration.

Fig. 2, thinks clearly: his mind furniſhes him with ideas juſt and pleaſing; his actions are like his ideas; he introduces much elegance into his converſation and compoſitions; he not eaſily adopts new opinions.

The drawing of the forehead is not ſufficiently characteriſtic, but the noſe expreſſes the moſt exquiſite taſte.

In fig. 1, in the forehead and noſe, you diſcover depth and ſoundneſs of judgment.

The moſt ingenuous mouth is fig. 2, and after it that of fig. 3. The noſe of this laſt likewiſe announces moſt dignity.

D.

SILHOUETTES OF FIVE HEADS.—*See the Plate.*

Fig. 1. This is not a head of the firſt, nor even of the ſecond order; but certainly it is not an ordinary one. It riſes not to the ſublime. By the contour of the forehead, and that of the hind-head and of the whole under part of the profile, you may eaſily ſee, that this is beyond its reach. But the poſition and height of the forehead, as well as the contour of the noſe, evidently indicate ſolidity of judgment, candour, and taſte, an equal character, capacity, and a talent for poetry.

Fig 2. The contour of the noſe bears the infallible impreſs of a good underſtanding. The forehead, by its poſition rather than its contour, expreſſes the ſame thing. This face, in general, has traits more firm, more ſtrongly marked, than the preceding: it

announces likewiſe more penetration and force; but you do not diſcover in it, to the ſame degree, a poetical talent.

Fig 3. Is the weakeſt of the five, and yet it is by no means deſtitute of expreſſion or ſagacity. The noſe alone decidedly indicates ingenuity, judgment, and wit.

Fig. 4. A ſound judgment and a luminous mind, may be perceived in this, more than in all the preceding; it particularly poſſeſſes more calmneſs and dignity than fig. 3.

Fig. 5. Is ſuperior to all the others: the under part of the profile expreſſes moſt genius, a character more ardent, and at the ſame time more cool.

This deciſion appears contradictory; but, in my opinion, is not really ſo. Moſt lively people are all fire in what concerns themſelves, and cool to what is foreign to them.

In this profile, genius and warmth are depicted in the contour of the forehead, and in the eye-brow.

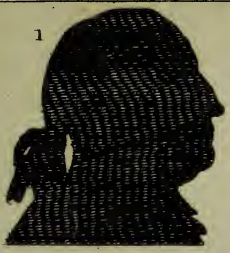
E.

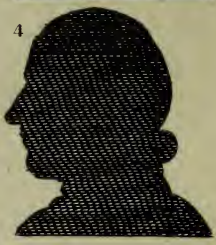
FOUR PROFILES.—*See the Plate.*

It is altogether impoſſible that theſe four profiles ſhould paſs for ordinary. In common they have this, the under part of the face projects, and the upper retires.

The forehead, fig. 1, ſlopes backward more than all the others; fig. 2, a little leſs; fig. 3, ſtill leſs than fig. 2; and fig. 4, much leſs than fig. 3.

The firſt of theſe profiles has the fineſt proportions, but I would not allow to it either moſt penetration, or a creative genius. He has a ſound judgment; free from prejudice, he opens his heart to the truth, receives it, and turns it to account. More than all the other three he poſſeſſes taſte, or, if you pleaſe, a ſenſe of the beautiful;





Page 175.

tiful; he diſtinguiſhes himſelf by an indefatigable activity; he acts with prudence, and always with dignity.

Fig. 2. Is one of the moſt original heads I have ever ſeen; a genius properly ſo called, but who is ſcarcely capable of purſuing, or of diving to the bottom of his ſubject: he is, if I may be allowed the expreſſion, always in the air: he promptly ſeizes his object, and ſuffers it to eſcape him as eaſily. With a great deal of eloquence he wants the gift of perſuaſion. The noſe diſcloſes wit and ſenſuality. Take the whole contour together, it announces a character bold and enterpriſing, without marked energy.

Fig. 3. Has more natural goodneſs than the others; you diſcover it chiefly in the under part of the face; the upper indicates an exquiſite taſte for diſcerning the beauties of nature, of art, and of poeſy.

Fig. 4. Is the moſt profound and moſt penetrating profile; it diſcovers a ſpirit of reſearch and analyſis which forms a contraſt with fig. 2. It would be impoſſible for them to live long together. The ſage and compoſed diſpoſition of the one, could never agree with the petulant humour of the other. Fig. 1, and fig. 3, would, mean while, amuſe themſelves a little with their quarrels.

It is a remarkable ſingularity, that among twenty profiles of great men, there are nineteen in which the upper part of the face inclines backward, and the under projects; whereas this form of the phyſionomy is very rare in women, even the moſt diſtinguiſhed.

F.

THREE PROFILES.—*See the Plate.*

The profiles of fig. 1 and 2, will never be confounded in the ordinary claſs. But again remark, how much more the under part of the face advances than the upper.

The ſtraight and perpendicular line which bounds the under part of the face of fig. 1, denotes leſs genius than you perceive in the

the ſame part of the face of fig. 2; but you diſcover in it, more than in this laſt, a ſpirit of order and exactneſs.

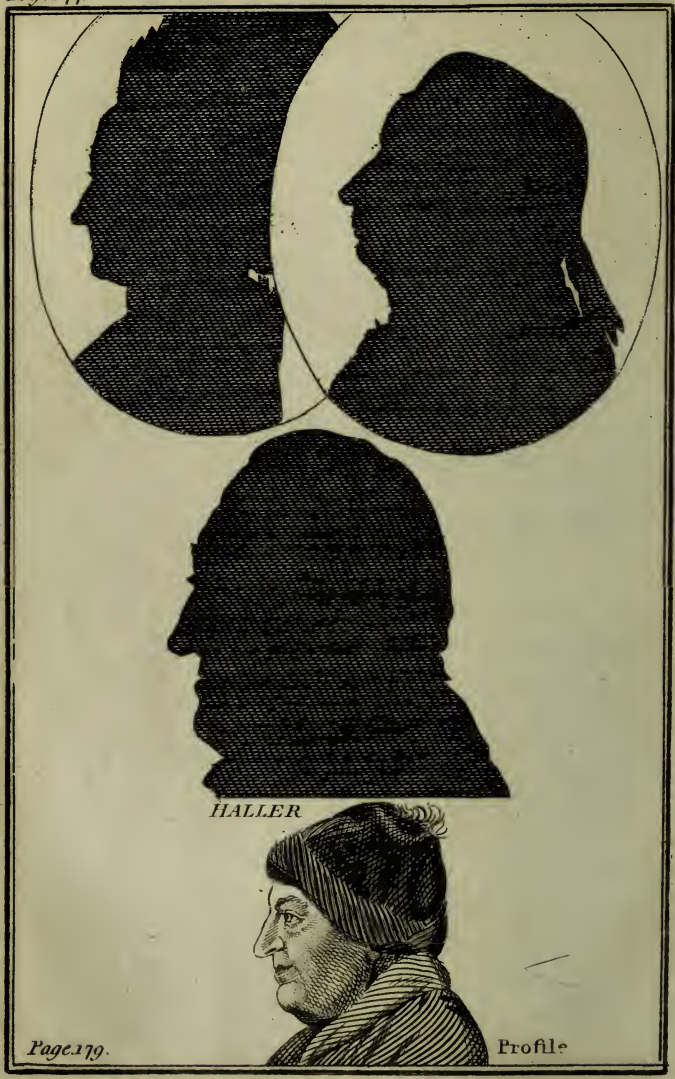
The forehead of fig. 1, indicates that ſpecies of penetration which is connected with analyſis; it is not to be found in the forehead of fig. 2—but this laſt has more richneſs and invention.

I think I diſcern, eſpecially in the contour of the noſe, the diſtinctive mark of a great genius; the mouth, though ſomewhat effeminate, does not contradict this. In all probability, however, ſome of the expreſſion has been loſt in the drawing.

The profile, fig. 3. was to me a problem of difficult ſolution. I ſaw in it ſome originality, and at the ſame time a mixture of energy and weakneſs, of greatneſs and littleneſs. I therefore applied to a friend who was acquainted with the perſon repreſented by this ſilhouette, and the following is the account which he communicated to me.

'It is the portrait of a man thoroughly good and eſtimable, of a 'man lively and ardent, whoſe conduct was entirely open and dig-'nified. Naturally diſpoſed to ſenſuality, he acquired the power 'of reſiſting his propenſities. In ſocial intercourſe, he was gentle 'and agreeable. In adverſity, with which he was but too well 'acquainted, he appeared diſpirited, embarraſſed, and it might be 'ſeen that he gnawed the bit in ſecret. He practiſed as a phyſi-'cian with much ſucceſs, and notwithſtanding the infirm ſtate of 'his health, he followed his profeſſion with unremitting aſſiduity. 'He had more ingenuity than depth of underſtanding; a 'lively imagination, but ſomewhat affected. He was admirable 'in caſes where it was neceſſary to come to a prompt deciſion, 'and to hazard a bold ſtroke; and he diſtinguiſhed himſelf by per-'forming cures which ought to have obtained him a place in the 'moſt celebrated Univerſities.'

SILHOU-



HALLER

Page 179. Profile

G.

SILHOUETTES OF A MALE AND FEMALE.—*See the Plate.*

Two ſilhouettes, of which the originals are unknown to me, but which are not caſt in an ordinary mould.

Here, again, it is not only the form taken as a whole, but, in particular, that firm and manly noſe which determines the diſtinguiſhed character of the female.

In the profile of the man, the contour and the poſition of the forehead, and the under part of the face which projects forward, are the indications of ſuperior merit.

I recollect few phyſionomies, and the original, I am certain, produces this effect much more than the copy; I ſay, I recollect few phyſionomies which expreſs a character more manly, more decided, more open, and more eaſy, and on which a happier mixture of condeſcenſion and firmneſs, of frankneſs and circumſpection is diſcernible. I recollect few who unite to univerſal learning ſo much ability and induſtry. A pair ſo well aſſorted, is a kind of phenomenon.

H.

ALBERT DE HALLER.—*See the Plate.*

Among ſo many hundreds of ſilhouettes as I have ſeen and collected, here is one which is no leſs diſtinguiſhed among all others, than the original which it repreſents diſtinguiſhes himſelf amidſt the whole circle of the Literati. This, I ſuppoſe, no one will contradict.

I am able I think to demonſtrate that an ideot born, that a narrow, contracted mind, never had ſuch a profile, ſuch a forehead, or ſuch

ſuch a noſe. Notwithſtanding, however, all theſe traits ſo deciſive, and ſo ſtrongly marked, no painter, no deſigner, has been able to give a perfect reſemblance of this uncommon man, either in front or in profile. As far as I know, we have not a ſingle portrait of him that is perfectly characteriſtic.

A luminous mind; order, preciſion and clearneſs of ideas; the talent of diſplaying them in their faireſt light; an imagination inexhauſtible, and capable of conveying a great deal in a few words; a memory vaſt and ſtrictly retentive; an energy uniformly ſupported, and the intimate perception of that energy; univerſal erudition, equally profound and ſolid; an application that has no example, equally remote from confuſion and reſtleſſneſs; prudence blended with dexterity; a ſpirit of calculation extending to every thing, with an accuracy to excite aſtoniſhment, and perfectly clear of pedantry; and, with ſo many great qualities, the higheſt degree of ſenſibility and attachment to all that is beautiful, noble, true, divine.

Theſe are ſome of the well-known and admitted traits in the character of this celebrated man, whoſe profile here preſents us only with the exterior contours of his likeneſs.

How little, and how much, does this ſingle line expreſs! With what force and what truth does it announce ſo many different qualities! Pay attention, above all, to the noſe, that diſtinctive trait of a luminous mind. A man may be very judicious without having this expreſſion. But wherever it is found, there alſo will be found judgment and wiſdom; unleſs theſe diſpoſitions have been vitiated or ſtifled, either by total neglect, or by ſome very extraordinary accident.

You may reſt aſſured of the truth of this, as certainly as that, among a thouſand perſons, there is not a ſingle one but whoſe noſe is placed between the two eyes. Had I never made a ſingle diſcovery in phyſiognomy, ſuppoſing me to have deceived myſelf in all my obſervations; at leaſt, for the truth of this I pledge myſelf.

In

In the ſecond place, the contour of the forehead, its poſition, and its relation to the chin, merit equally a ſerious examination.

From the lower part of the face you may form a judgment, that the indefatigable application of this illuſtrious ſcholar is not the effect of a mere buſtling and indeterminate activity, but of an aſſiduity ſage and reflecting, which purſues its object with perſeverance. The contour of the hind head indicates a certain degree of ſtiffneſs, which, in this character, ſeems to be the principle of his great application.

PROFILE OF HALLER.—*See the Plate.*

Oppoſite is a ſmall print of Haller's profile, one of the likeſt, or rather the likeſt of all, which have been produced of him.

The contour, the eye, the noſe, and the mouth, trace in it likewiſe ingenuity and the penetration of judgment; but, for my own part, I prefer the ſilhouette, which expreſſes leſs if you pleaſe, but expreſſes that little with more truth, juſtneſs, and preciſion. The tip of the noſe, and its whole contour, have evidently more delicacy, expreſſion and taſte in the ſilhouette; and the ſection of the forehead in this profile, preſents nothing near ſo ingenious as that of the ſilhouette.

I.

SILHOUETTES OF FOUR GREAT MEN.—*See the Plates.*

Theſe four profiles differ exceedingly from each other, but they all proclaim extraordinary faculties.

Germany places the originals in the higheſt rank of her great men; and, in effect, one muſt have a very low degree of phyſiognomical diſcernment, not inſtantly to diſcover in their traits ſuperiority of genius.

Fig. 1. The moſt ſublime and the moſt elegant of German poets.

The deciſion which an enlightened obſerver has pronounced upon this ſilhouette, I here preſent:

'The delicacy of the contour of this forehead (and in my opi-
'nion, the bone of the eye in particular) indicates a ſound judg-
'ment; the elevation above the eye, originality and ingenuity.
'The mouth indicates gentleneſs and preciſion; the union of the
'mouth with the chin, firmneſs. In the whole, there is the calm-
'neſs of peace, purity of heart, moderated deſires.'

Charmingly expreſſed!—I ſhall only add, that the upper part of this face ſeems peculiarly deſtined to be the ſeat of reaſon, as the under part to be that of imagination; in other words, I think I perceive in the upper part, taken ſeparately, the ſage rather than the poet; and in the under, conſidered apart, the poet rather than the ſage.

In the union of the parts, there is an eaſe which is powerfully ſignificant. The daring flight, the marvellous, the taſte which we admire in the works of this poet, are not to be found, I allow, in his ſilhouette: it is a little too much on the ſtretch below, probably the effect of a light badly diſpoſed. The more that the bones, or rather the more that the principal contours of the bones of the forehead, are acute, the more reaſon will the poet convey in his poeſy, but in proportion alſo the leſs imagery, colouring and invention. Imagination extends and dilates, judgment ſharpens and concentrates.

Fig. 2. The ſilhouette of a man diſtinguiſhed by ingenuity and uncommon penetration, and who, above all, is a great phyſiognomiſt.

Ingenuity,

Ingenuity, conſidered in itſelf, is a real quality; the quality of a penetrating mind, which ſeizes even the ſlighteſt ſhades of objects.

This faculty, like every other, may be abuſed. You admire it in Boſſuet, but deteſt it in the adverſary of the virtuous Fenelon.

The original of this portrait is one of the moſt acute obſervers I ever knew: mankind he has ſtudied with uncommon ſagacity. You perceive, of courſe, in his profile not ſo much a creative genius, as an exquiſite ſenſibility, and an aſtoniſhing addreſs in claſſing, combining and tranſpoſing, the objects which are diſcovered by his penetrating eye.

I ſpeak not of his moral character, and, in general, I ſhall, through the whole of my Work, be extremely circumſpect with regard to this; but I may at leaſt ſay, that I have ſeen the man whoſe image is under review; that I have felt the greatneſs and excellency of his heart, at moments which ſeemed to me deciſive.

Fig. 3. The original of this profile is not perſonally known to me; but here is the authentic account of him with which I have been furniſhed:

'A great mathematician, and a great phyſician; he has become both the one and the other without inſtruction, and without the leaſt ſmattering of a learned education. He is the honeſteſt ſoul alive; in the commerce of life he has all the ſimplicity of a child; he is gentle to thoſe who have offended him; gentle as an angel to thoſe who have deceived or even plundered him. I have ſeen him calm and tranquil the very day on which he was ſtripped of all his money. A character the moſt noble and the moſt diſintereſted!'

All ye who partake of delight to find in a corrupted and perverſe world hearts upright and generous, ſtop for a moment before the ſpeaking ſhade of this reſpectable being!

A juſt diſcernment, a reflective attention, much penetration and ſolidity; theſe it is impoſſible to overlook in the arch of the forehead, in the ſtrongly marked bone of the eye. Indulgent moderation viſibly hovers over that lip ſo full of ſweetneſs and half cloſed. Application and candour, without the leaſt degree of arrogance, in the lower part of the profile; clear and profound judgment in the upper.

Fig. 4. I have already characterized a ſilhouette of this head; I cannot preciſely determine which of the two has the greateſt reſemblance, as it is more than twenty years ſince I ſaw the great man whom they repreſent. Beyond the poſſibility of being miſtaken, the one before us indicates the ſpirit of reſearch, the talent of analyſing ideas, ingenuity, and elegance of taſte. There is not one of my readers, be he of what nation he will, who durſt ſay or think, 'that this might poſſibly be the profile of an ideot.'

No perſon will be diſpoſed to contradict us, when we affirm, That the arch of this beautiful forehead, that the ſharp bone of this eye, that the ſinking on the ſide of the eye, that the contour of this noſe, that this rapid tranſition from the noſe to the lip, that the elevation and form of the two lips, that the harmony of this whole, indicate a judicious man, who muſt look through ten thouſand, before he can find his equal.

The phyſionomy is true, and its truth is inconteſtable. A ſingle exterior line is clearly poſſeſſed of infinite expreſſion; and if one line ſays ſo much, what muſt be the expreſſive power of a thouſand, all uniting in the ſame face, which we are able to retrace, obſerve, and ſtudy in ſo many different points of view?

K.

SIX SILHOUETTES MARKED BY LINES.—*See the Plates.*

I here place, in oppoſition, ſix ſilhouettes entirely different. In order to render this difference the more ſenſible, I have marked them

them by lines, which fix the relation of the principal parts of th: profile, and the diverſity of their poſition.

I ſuppoſe that this method will ſatisfy ſuch of my readers as ſeek for inſtruction rather than amuſement; it will facilitate their obſervations, and will give them an idea of the poſſibility of one day reducing the ſcience of phyſionomies to certain principles, at leaſt in part.

In how many different points of view, might one conſider the ſimple profile drawn in ſilhouette? How many varieties are furniſhed by the lines which interſect the profiles of the oppoſite Plates—varieties to which generally little or no attention is paid!

Firſt, I ſee in them the extent of the nine horizontal ſections which I have adopted, and which are diſtinguiſhable even in faces of equal ſize.

In the ſecond place, the unequal breadth, or the diverſity of the ſurface from the extremity of the hair of the forehead to the tip of the noſe. Particularly compare a. b. c.

Thirdly, the different curvature of the whole form of the face. In this view compare the profiles a. and e.

Laſtly, the inequality of each ſection taken ſeparately, and the different angles which each forms in particular.

The more effeminate the character is, I have remarked that the more crooked are the lines of the face, and the more the chin retreats; accordingly, this appears in the profile b. and yet more diſtinctly in c. However, let me not be miſunderſtood. A retreating chin is not the abſolute mark of a ſoft and effeminate character; it frequently conceals the moſt manly courage. In the firſt caſe, the contours of the upper part of the face are at the ſame time obtuſe and rounded, without any thing angular.

A projecting chin is always the ſign of a firm and prudent character, of a mind capable of reflecting, as you may diſcover, in part,

part, in the profiles d. and f.; or, to ſpeak in a clearer point of view, a prominent chin, provided it project not ſo violently as to reſemble the form of a handle, is an infallible mark of force and wiſdom.

A forehead whoſe arch without ſinuations is ſo ſmooth, ſo continuous, ſo obtuſe as in ſilhouette c. will never admit of an aquiline noſe; the contour of the noſe will be concave, and this concavity, and the circular contour near the bone of the eye, always ſuppoſe a retreating chin.

This is a ſtudy in which I have advanced but a ſtep or two, and I ſcarcely begin to catch and determine theſe different relations; but I foreſee, with a perſuaſion approaching to moral certainty, that a mathematical phyſiognomiſt of the next age will learn to determine the whole of a profile, from a given number of exact ſections, juſt as we know to determine the *abſciſſas* of a parabola from its *ordinates*, and the ſections of a parabola by the *abſciſſas*.

Nature is homogeneous and geometrical in all her operations and creations. Never does ſhe compoſe a whole whoſe parts are diſcordant; and as the progreſſion of the ſection of a circle or parabola is ever uniform, in like manner alſo we muſt ſuppoſe that the progreſſion of a ſection of the face, taken in its ſtate of reſt, is incapable of variation.

This idea, I foreſee, will ſhock ſome philoſophical readers whom I reſpect and eſteem, and to whom I am ready to allow a thouſand times more knowledge than I poſſeſs; but all the favour I aſk of them is, 'that before they run it down, they would employ a few 'years, as I have done, in making obſervations.'

It will, perhaps, hardly be granted me, that there are any means to determine mathematically the relations of which I have juſt been ſpeaking; undoubtedly the execution will be extremely difficult, even on the ſuppoſition of its being poſſible in theory. It will however, I hope, be admitted, 'That certain ſections of the 'profile being determined,' (and conſequently alſo the poſitions, and

and all the contours of the face, in whatever point of view you take them, provided that the profile itself present to us the line most easily to be found and determined) it will be admitted, I say, 'that certain sections of the profile exactly given, absolutely exclude such other contours in the rest of the profile; that accordingly such a given section can admit only of such a progression; or, supposing this progression susceptible of variety, that it will be at least always analogous to the first traits.'

Ye friends of truth, who observe Nature; ye who with me adore a Creator who determines all things!—decide not hastily, but assist me in my researches. Presume not to dictate laws to Nature; it is her province to speak, and your's to hear.

Here I shall subjoin a few words respecting the signification of the six profiles placed opposite to Page 183:

a. The silhouette of a good young man, of an open character, a disposition happily tempered, a sound judgment, but without penetration properly so called. You perceive solidity in that face; he cannot be called timid, but he is not a man of enterprise. He has a strong propensity to sensuality, but possesses much self-government in this respect.

b. The brother of the preceding, with a family air in the mouth. He is more reserved than the other, nay, perhaps somewhat headstrong. The forehead down to where it joins the nose, is of a firmness bordering on obstinacy; and though it wants precision, to judge of it by the part next the eye brow, it discovers however, or at least promises, capacity, and especially the talent of catching and conveying the beauties which strike the senses. The relation of the nose to the mouth, and the convexity below the chin, exactly denote a careless mind, firm and reserved in its operations.

c. This face, it is certain, has not been drawn with sufficient accuracy: such as we see it, the impress of effeminacy, weakness, and obstinacy, is clearly visible, particularly that kind of obstinacy which characterises weakness of mind, embarrassment, and incapacity. However, I will not accuse her of malignity, nor of meanness.

neſs. There are faces which gain in front what they loſe in profile; and this, perhaps, is one of that deſcription. This ſpecies of flat noſes frequently indicates an aptitude to receive the impreſſions of ſenſe: ſometimes they announce levity and careleſſneſs. If there be joined to theſe any other characteriſtic traits, they become the mark of a mind ſtupid or contracted.

d. From feeling and experience I preſent this as a happy phyſiognomy, ſage, judicious, and ſincere; a fixed, ſteady, and firm character.

e. His judgment riſes almoſt to penetration. My conjecture is founded on the acute bone of the eye, and the exact contour of the chin, which ſupports, as this does, a turned-up noſe of ſuch a form.

f. Here I perceive not any great depth of judgment, but calmneſs of reaſon, circumſpection, candour, love of order, and perſevering activity.

LECTURE

LECTURE XVIII.

SILHOUETTES CONTINUED.

L.

SILHOUETTES OF TWO JUDICIOUS MEN.—*See the Plate.*

HERE are the ſilhouettes of two judicious men, of eminent talents, who, notwithſtanding the extreme difference of their features, are united by ties of the moſt tender friendſhip.

The lines by which I have marked their profiles, render this difference the more ſtriking, and will ſerve to determine it.

This example demonſtrates, that the moſt perfect harmony of ſentiment may ſubſiſt between perſons whoſe phyſionomy and character are different, but not heterogeneous. I would aſcribe to the firſt face a greater degree of penetration and ingenuity, to the ſecond more ſenſe and goodneſs. To form a judgment of theſe two men from the forehead, I would ſay that the firſt leads, and that the ſecond ſuffers himſelf to be led. The one is firm and

reſolute; the other docile and complaiſant. The former, with a delicate ſenſe of honour, is hurried on by his vivacity; the latter always follows the bent of an upright and gentle character. The firſt ought to be on his guard againſt impetuoſity and precipitation; the ſecond, againſt an exceſs of pliableneſs and indolence.

Forgive me, generous Pair, if I have taken the liberty thus publicly to characterize you. Though ſeparated from you, I muſt ever love you; this ſentiment is your due, on account of the friendſhip which unites you. Be pleaſed to accept the homage which my heart thus cheerfully yields.

SILHOUETTE OF A YOUTH OF THE MOST HAPPY ORGANISATION.—*See the Plate.*

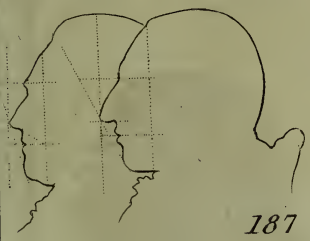
I ſubjoin the imperfect, but ſpeaking ſilhouette of a youth of the moſt happy organiſation.

To dignity of ſentiment there are here united great vivacity of ſpirit and ſuperior talents. You cannot help ſuppoſing the eye of an eagle in connection with ſuch a profile; but without allowing any thing to ſuppoſition, and notwithſtanding the beautiful forehead is concealed by the hair, we ſee at once that this is not an ordinary perſonage. We are under the neceſſity of expecting great things from him. If he diſappoint that expectation, farewel to phyſiognomy.

M.

PROFILES OF FOUR FEMALES.—*See the Plate.*

With the originals of theſe four profiles I am not acquainted; but I maintain that not one of them is entirely true, not one is drawn



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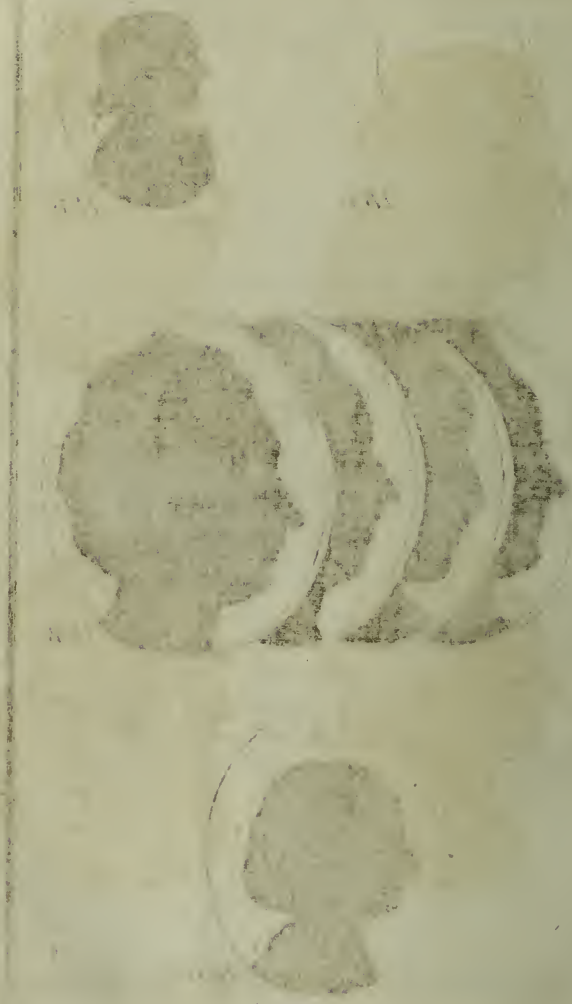
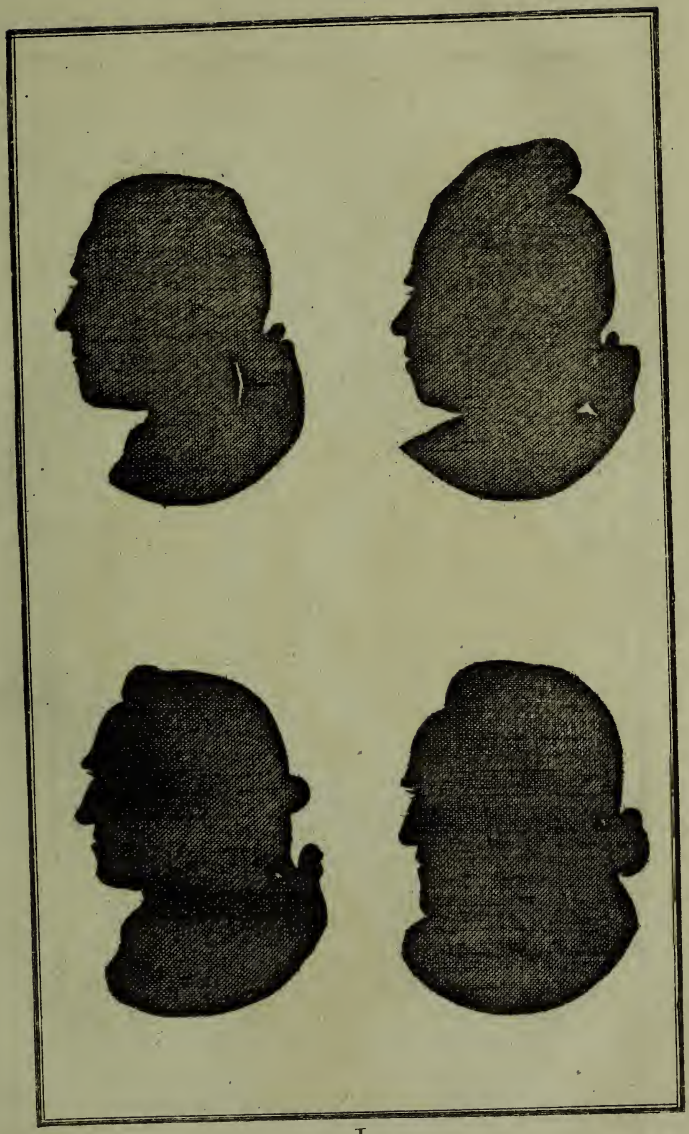




a
b
c
d
e
f

drawn with perfect accuracy. However, they poſſeſs a ſufficient degree of exactneſs to furniſh matter for ſpeculation.

Firſt of all, mark the gradation of forms; the firſt is the ſtraighteſt, the fourth the moſt curved.

Fig. 1. Goodneſs, taſte, and dignity, in the higheſt degree: more judgment than penetration. It is evident that no one of the other three faces expreſſes ſo much force and ſenſibility. I ſhould be tempted to call this *goodneſs perſonified.*

Fig. 2, and fig. 3, equally expreſs characters full of goodneſs, being affectionate and amiable, leſs ſublime indeed than fig. 1, but perhaps more ingenuous, eſpecially fig. 3. The forehead of fig. 2, cannot poſſibly be accurately taken. A line ſo ſtraight, a fall ſo rapid, is not natural; and, leaſt of all, in a face ſo full of ſweetneſs.

The profile of fig. 4, may poſſibly be that of the moſt ſenſible and the moſt ingenious of the four perſons before us; but if I muſt admit this noſe, which undoubtedly indicates a penetrating genius, the deſigner muſt have failed in hitting the tranſition from the forehead to the noſe.

If I were permitted to chooſe, I would form my taſte with the firſt; I would take the ſecond for my diſciple; the third ſhould train me to virtue; the fourth ſhould be my counſellor, and her advice I would receive and follow with filial deference.

SILHOUETTE OF A WOMAN OF TALENTS.—*See the Plate.*

The oppoſite ſilhouette preſents a woman of talents, very happily organized, poſſeſſed of dignity, penetration, and wiſdom, and who is not far below the point of greatneſs. *Who is not far below it!* And wherefore? Becauſe ſhe has too much vivacity, too much

much irritability, too little calmneſs; *and a perfect and ſteady calmneſs of mind is eſſential to unmixed greatneſs.* The character poſſeſſes energy ſufficient for the acquiſition of this mental calm; but to acquire it would call for repeated efforts, which were unneceſſary, had the tranquillity been natural. In this laſt caſe, it would have more innate greatneſs: in its preſent ſtate, it has more virtue, or moral merit.

N.

G. ST.—*See the Plate.*

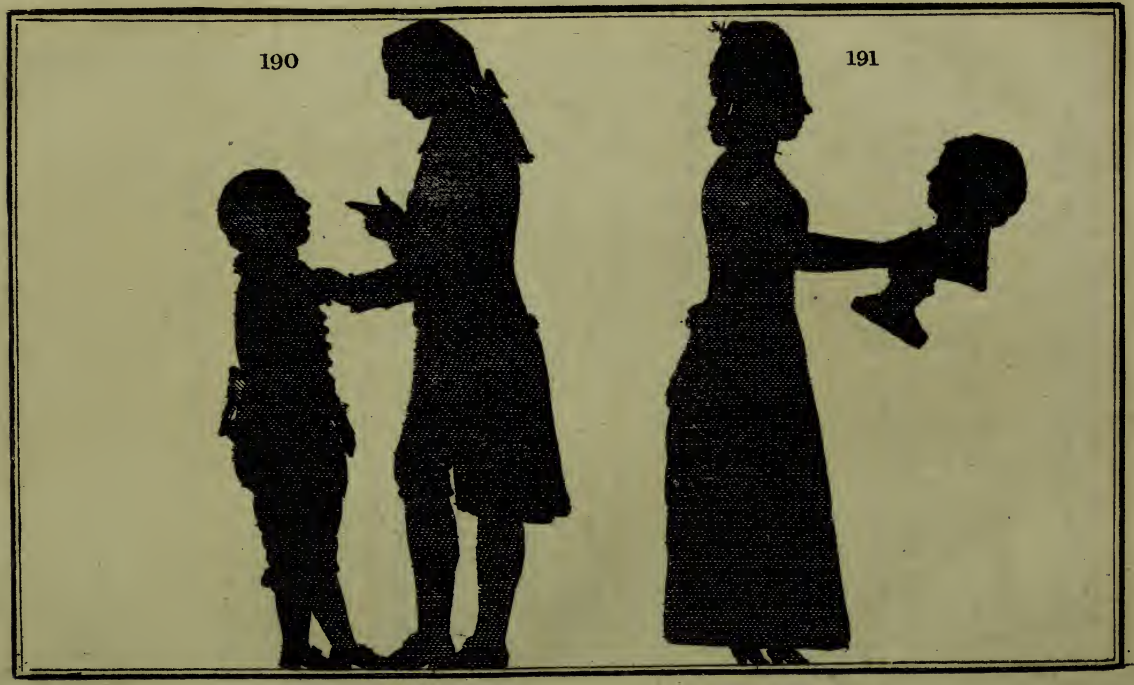
Here I preſent you with a man arrived at maturity, and a very promiſing youth.

In ſilhouettes of the whole figure, though the effect of the light always injures the clearneſs and accuracy of the profile, it will however, without heſitation, be admitted, that the principal figure has a character of wiſdom, and that the young man diſcovers hopeful diſpoſitions: the attitudes apart, if you will, which are not entirely deſtitute of ſignification. Both phyſionomies are full of ſoul, of vivacity and reſolution.

The ſilhouette of the grown man is much inferior to the object which it repreſents; it is impoſſible, notwithſtanding, to overlook in it a character of originality and greatneſs. This character is viſible in the contour and poſition of the forehead, as alſo in the contour of the noſe and mouth. But the tranſition from the forehead to the noſe weakens, in ſome meaſure, this expreſſion of greatneſs; this trait is not natural.

I diſcover in the youth an energy which is as yet concealed and repreſſed, but capable of breaking out into violent paſſion. Frank and intrepid, with a diſpoſition to gaiety, he will have to combat with caprice and obſtinacy. Nevertheleſs, I love him with all my ſoul, though I have never ſeen him, and know nothing him.

In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In his attachments he will, if I am not miſtaken, have leſs tenderneſs and expanſion of heart, than vivacity and ſteadineſs.

O.

MADAME DE. ST.—*See the Plate.*

This is the mother, holding, as I think, the buſt of the youth preſented at full length in the preceding Plate; or otherwiſe this buſt is that of his brother: the hind-head differs, at leaſt, a little from the former deſign; or, in other words, it has a little more delicacy. The forehead, the noſe, and the mouth, in other reſpects, preſerve the ſame character, excepting indeed that in the buſt the traits are more marked and preciſe, particularly thoſe about the chin.

To Connoiſſeurs I leave it to form a judgment of the female figure. It appears to me, taken all together, one of the moſt noble, and almoſt that of a ſuperior being. What is ſo rarely to be found, I diſcover in it—much harmony in the whole.

The manner in which ſhe holds the buſt, the attitude of the figure in general, and the profile in itſelf, all indicate—I ſpeak with confidence, though the original I know only by name—I ſay, all indicate exquiſite ſenſe, ſuperior courage, reſolution and firmneſs.'

This face ſeems to promiſe, with certainty, a quality rarely to be found in men, and ſtill more rarely in women—the art of liſtening calmly and with intereſt; an art which includes ſo large a field, which renders a man ſo eſtimable in the view both of his heart and underſtanding.

The higheſt encomium that can be paid to any one, is to ſay, 'That he liſtens calmly, with intereſt, and without affectation.'

SIL-

P.

SILHOUETTES OF TWO WOMEN OF VERY SUPERIOR MERIT.

See the Plate.

Oppoſite are two women of very ſuperior merit, and of a character extremely different, but not incompatible. The one ſhines in the commerce of the great world; the other is one of the learned, and an ingenious thinker.

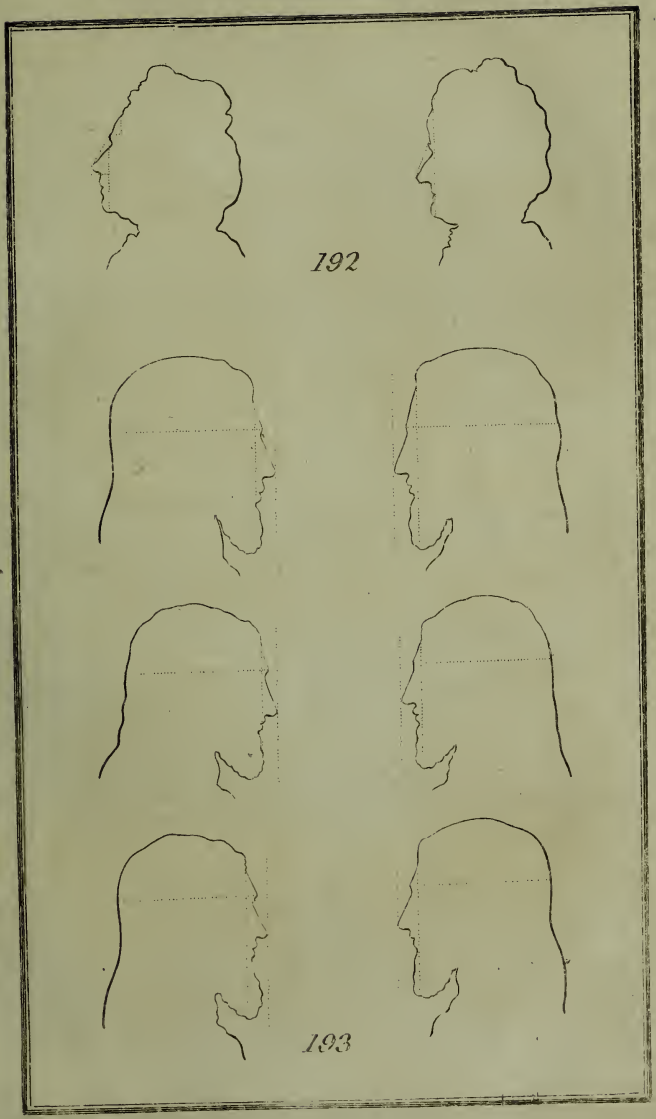
After this diſtinction, I am confident, every obſerver, with the ſmalleſt degree of attention, will be able to trace the character of theſe two ſilhouettes. He will have leſs occaſion to heſitate, if I further ſay, that the one is ſedate, and the other reſtleſs: the one views objects in groſs, the other in detail: the one decides promptly, the other weighs and examines: the one poſſeſſes moſt dignity, the other greater penetration: the one is frank and docile, the other reſerved and poſitive.

Reader, a ſingle glance is ſufficient in order to form this judgment: pronounce for thyſelf.

Here I feel myſelf conſtrained to advance a truth, which, I truſt, will not give offence to any one. Indeed a truth, which falls upon every individual of a ſpecies, cannot poſſibly give offence. It is the following:

Judgment, in all the force of that term, *the exact analyſis of the individual ſenſe and import of words, conſidered as arbitrary ſigns of ideas—Of this, women are ſcarcely capable. The reaſonableneſs, and ſentiment of truth, Nature has aſſigned as their portion.* Not that I would, however, refuſe this *judgment properly ſo called*, to all women in general. The rule admits of exceptions; but they are very few. The profile of fig. 2. is one of them: it merits this diſtinction from the contour and poſition of the forehead.

SIX



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Q.

SIX SILHOUETTES OF CHRIST.—*See the Plates.*

In the oppoſite Plates are ſix profiles, which were drawn at different times, after a buſt intended to repreſent our bleſſed Saviour. On examining them ſeparately, and afterwards comparing them with one another, they will furniſh matter for ſome intereſting obſervations. They all have an air of uneaſineſs and chagrin, an expreſſion of indifference bordering on weakneſs.

There is not one of theſe ſilhouettes but what bears a certain impreſs of greatneſs; and yet not one of them, in reality, deſerves to be called great. That which makes them appear ſuch, is the noſe; and, with reſpect to this part, fig. 1, 2, 5, 6, are much ſuperior to the others; that feature in fig. 3, and fig. 4, having nothing diſtinguiſhed. Of the foreheads, fig. 3. is leaſt ſo; it may even paſs for harſh. Fig. 4, is not much better.

After them come fig. 2, and fig. 6. But fig. 1, has much more dignity, and is in harmony with the contour of the noſe; fig. 5, approaches neareſt to true greateſt.

The mouths are all too fleſhy, which gives them an indolent, embarraſſed, and ungraceful air. This deciſion I pronounce particularly on fig. 3, 5, and 6; but I would except, at leaſt to a certain degree, fig. 2 and 4, which, without having a character of dignity, preſent however nothing ordinary. Fig. 2, poſſeſſes moſt harmony in the combined whole.

Between theſe long noſes and narrow foreheads there is much diſproportion. No one, in general, of theſe heads is worthy of being deemed an ideal repreſentation of Jeſus Chriſt.

If

If antiquity had tranſmitted to us an exact profile of the divine Jeſus, how dear would that image be to my heart! Every thing would I ſacrifice to get poſſeſſion of it; it ſhould be to me the moſt auguſt and moſt ſacred of monuments. I ſhould diſcover in his celeſtial features the teſtimony of thoſe truths which he left behind Him. I ſhould trace in them the whole character of his Goſpel; and this proof would ſpeak more home to my mind than the moſt faithful verſions, nay more than the original manuſcripts themſelves.

R.

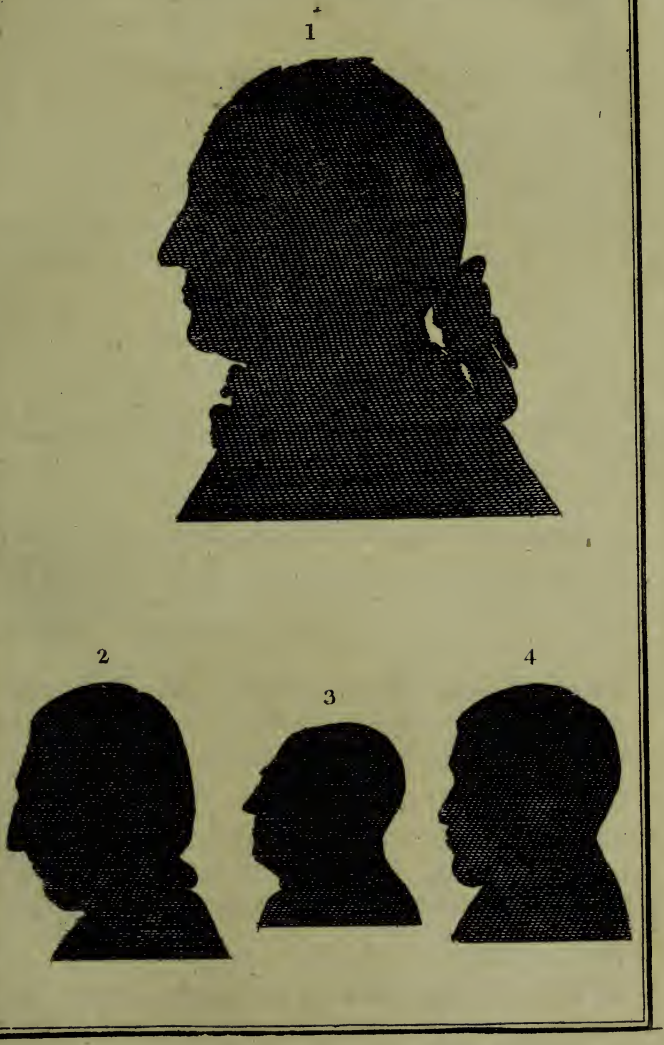
PROFILES OF FOUR HEADS.—*See the Plate.*

Fig. 1. Beyond a doubt, this profile is that of a man of ingenuity, goodneſs, and generoſity, who unites, in an aſſemblage rarely to be found, judgment to ſenſibility, and a poetical talent to metaphyſical genius. Seldom does it happen that ſo much taſte is joined to ſuch knowledge, ſuch goodneſs of heart to ſo much penetration.

I allow that the ſilhouette is not faultleſs, and that it might have preſented theſe qualities with more truth and preciſion; but, on the other hand, we clearly diſcover theſe qualities in the *principal form*, where they appear to advantage, or rather in a decided manner. A forehead ſo clear and ſloping backward, the almoſt imperceptible fall of that noſe, thoſe lips gently cloſed, that prominent chin, and the beautiful harmony of the whole; theſe are ſigns by which characters ſuch as this may be manifeſted.

Fig. 2. With this profile, whoſe too oval form has ſomething very ſingular, I am not acquainted. If it preſents nothing great, it announces at leaſt a thinker endowed with ſuperior talents, but whoſe phlegmatic and ſanguine temperament is not greatly ſuſceptible of paſſion.

Fig.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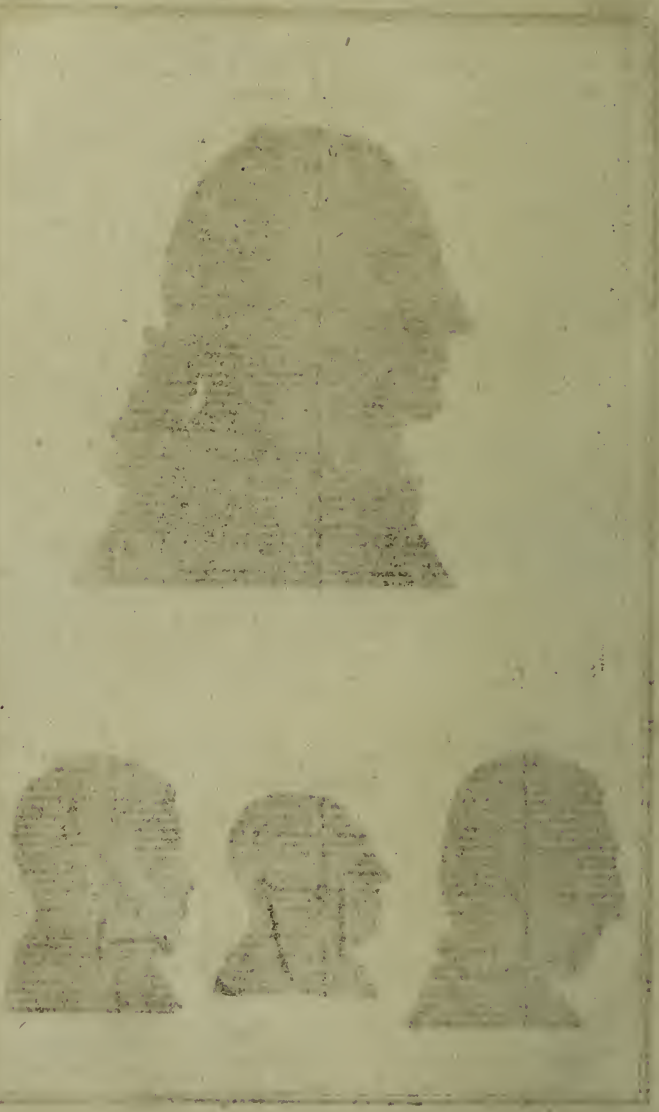


Fig. 3. The forehead, the noſe, and the hind-head, denote a degree of good ſenſe which riſes to penetration. In this ſilhouette you find clearneſs and a methodical ſpirit; but for ingenuity and elegance, you muſt not look.

The head of fig. 4, is alſo unknown to me, and has much the appearance of a caricature; but, for that, it is not leſs the head of a man of profound underſtanding, who thinks for himſelf, and to whom ſearch after truth is a matter of neceſſity: a character reſerved, firm and manly, to which I would allow, perhaps, more depth than to the other three profiles of this plate, and clearneſs of apprehenſion inferior only to fig. 1.

S.

SILHOUETTE OF THE PRECEDING PORTRAIT, No. 1.

See the Plate.

This is another ſtriking example how much more true and expreſſive the ſilhouette is than the portrait; even had this one, to a certain point, the merit of reſemblance. This face is the ſame with fig. 1, of the preceding plate.

Undoubtedly, here the preſence of the eye produces a very great effect: it evidently announces a judgment ſound and luminous. Who does not diſcover in that open look a mind pure and candid?

You conceive an equal affection for the forehead; beyond doubt it is not that of an ordinary man. Every thinking head will grant this one its eſteem, and will be happy to aſſociate with it.

But after that, compare the two faces in whole, and you will preſently diſcover in the ſilhouette, advantages which diſappear in the portrait. In my opinion, the ſhade poſſeſſes much more dignity and gentleneſs, calmneſs and harmony. On the contrary,

the portrait conveys, with a degree of harſhneſs, the exterior contour from the tip of the noſe down to the chin; in it, the noſe indicates much more ſenſuality; the cavity near the root of the noſe in the ſhaded portrait is not ſtrong enough to become the characteriſtic ſign of penetration; and, on the other hand, this hollow is too ſtrongly marked to expreſs the poetic imagination of the original; imagination which I can clearly trace in the ſilhouette, eſpecially in the outline extending from the bone of the eye half way down the noſe. Beſides, the form of the face is a little too much upon the oval, or over-ſtretched, in the portrait: it is leſs ſo in the ſilhouette, and from this very circumſtance the latter has greatly the ſuperiority over the former.

I pretend not to ſay, however, that this ſilhouette is a maſterpiece. It appears to me, for example, that the eye-brow ought not to have been omitted: that trait alone would greatly contribute to the truth of the profile, and draw out, ſtill more, that ſagacity of which it preſents an expreſſion ſo natural. I conclude with obſerving, that the jaw has a character of ſenſibility not very remote from effeminacy.

T.

PROFILE OF A MAGNANIMOUS MAN.—*See the Plate.*

The moment I caſt my eye on this profile, I would declare, There is the face of a prince; and I would found this judgment ſimply on the ſilhouette, though perhaps it be not perfectly accurate. Nothing here announces the cit; and, if I can depend on my individual ſentiment, this phyſionomy is one of thoſe which may be pronounced to be 'marked by the finger of God.' In it I diſcover magnanimity, dignity and courage; a high degree of reſolution; the ſingular talent of profoundly concealing what it is proper to diſguiſe, and of unreſervedly communicating what ought to be known: a talent of ſuch difficult combination, and yet ſo neceſſary to perſons in an exalted ſtation.

Farther,

Farther. I diſcover alſo conſummate prudence, equally exempt from diſtruſt and inquietude; and, without ever looking at the eye, I read in the contour of the forehead and noſe only, a look not to be deceived, firm, impoſing, which pierces through every diſguiſe, unmaſks the cheat, makes the traitor tremble, but at the ſame time inſpires the good man with confidence.

The contour of the forehead is altogether extraordinary; it preſages the greateſt and moſt glorious enterprizes. The deſign of the mouth is ſomewhat harſh; nevertheleſs, however, it conveys an expreſſion of candour, goodneſs, and courage.

V.

FREDERIC II. KING OF PRUSSIA, ON HORSEBACK.

See the Plate.

I have purpoſely introduced, in the different Lectures on Silhouettes, a variety of engraved portraits and profiles. They will ſerve to confirm my aſſertion, apparently ſo paradoxical, and yet ſo true, 'That an exact ſilhouette ſays more than the portrait, unleſs the latter be a very perfect likeneſs.'

Here is a tolerably accurate reſemblance, at leaſt it paſſes for ſuch, of one of the greateſt of kings; of that prince, 'whom,' to uſe the expreſſion of the German poet, 'every nation would wiſh 'to have for a king, and every king ought to take for a model.'

Eighteen years have elapſed ſince I had the felicity to behold this prince, the terror and admiration of Europe. With what eager impatience did I expect the inſtant of his approach? I was acquainted with an infinite number of portraits of him, which all preſented themſelves to my mind, and kept it in ſuſpenſe. At laſt he appeared; and his preſence diſſipated all the images which floated in my brain, and every ideal repreſentation diſappeared

like a ſtar before the ſun. How different was this great man from the perſon I had put in his place, how feebly had they repreſented him! How different even from the portrait before us, which, however, is the beſt likeneſs we have of him!

I had, at that time, no idea of the ſcience of phyſiognomies; but never can I forget the trembling emotion with which I was ſeized, at ſight of this auguſt perſonage. I ſaw him ſuch as he is repreſented in this print, as far as the art of the graver, and the imagination of the deſigner, have been able to approach the original, and convey an idea of it in a ſize ſo diminutive. It is not thus that artiſts, unſkilled in phyſiognomy, have hitherto painted him. They have introduced into their portraits a kind of *beauty* and *greatneſs*—the mere work of their own fancy.

Frederick had no need of any advantage of figure to extort this acknowledgment, 'That, from his firſt exiſting lineaments, Nature deſigned him for a great man; to exerciſe ſovereign ſway 'over nations.'

Of all the phyſiognomies which I have examined, there is not a ſingle one which bears ſo ſtrongly, as this does, the impreſs of its high deſtiny. All the envious (but a king is too exalted to have any but kings for his rivals), I ſay, all the envious, all the enemies of phyſiognomy muſt pronounce at ſight of this prince, 'There is 'a ſublime character, a hero!' or, whether they ſay ſo or not, they will feel it.

I ſpeak as yet only of the principal form of the face; and though an eſſential part of it be concealed by the hat, you may, however, eaſily conjecture what it is, from the profile of the noſe. What may not be preſaged from ſuch a bony ſyſtem!

All who have ſeen the king of Pruſſia have been ſtruck with his look; they cannot refrain from ſpeaking of it. 'His large 'eyes dart the moſt piercing looks, but tempered with clemency,' ſays the poet Gleim. 'His eyes,' ſays Lichtenberg, 'announce the great man; and his traits the monarch.' I have conſidered that eye at a very ſmall diſtance; I have obſerved it at leiſure.

More

More firm than brilliant, it rather penetrates than dazzles. The print gives it with sufficient accuracy, though liable to certain restrictions. In the original the white appears more, and the black is consequently smaller; but, for this reason, more concentrated. Such a form does not promise an ordinary look. But I have not caught this boasted look in its focus, if I may be allowed the expression.

But the look apart—let the physiognomist be blindfolded, and only permitted to draw his finger lightly from the summit of the forehead to the extremity of the nose; let this proof be applied to nine thousand nine hundred and ninety-nine faces; let the face of Frederick be the ten thousandth; and the physiognomist will exclaim in the admiration of respect, 'This man was 'destined to the throne! He is born to astonish the universe! 'Great actions are as necessary to his existence as the air which 'he breathes! Stimulated by his genius, he feels the superiority 'of his powers; and this feeling changes into impatience against 'mankind, because he no where finds his equal; because those 'who approach nearest to his greatness, can never, however, fully 'reach it.'

The forehead announces this impatience against the human race; I say, the forehead, which forms almost a straight and continued line with the nose, and must, therefore, communicate the expression of it to the cheeks and lips. The king's face is much wrinkled, and intersected by small veins: every thing in it suggests the idea of vast enterprises, and of designs crossing each other.

An exact silhouette of this personage, who stands alone in this class, would present to the eye but a small trace of the impatience which I ascribe to him.

You remark in the original, and partly also in this print, a singular contrast: at once the tranquillity and repose of a great soul, filled with a sentiment of its own superiority; and the restlessness and discontent of that superior man, looking in vain for an equal with whom he might contend. Hence it comes to pass, that they who hit not this contrast, form such different judgments of our hero.

hero. To ſome his phyſionomy is as a calm and ſerene firmament, the preſage of fine weather; while it appears to others a cloudy and lowering ſky, loaded with thunder and tempeſt.

The attitude is by no means that of a gallant warrior. The weight of years and actions, of ſchemes and cares, ſeem to lie heavy on his ſhoulders. The ſtature appears, I think, a little above nature, and its length forms a contraſt with the cloſe traits of the face.

* * * * * *

I ſhall here add to this ſketch, ſo feeble and imperfect, the authorities of two ingenious authors:

'Every great man has a look peculiar to himſelf, and which 'cannot be imitated. This mark, which Nature has imprinted 'on his face, is ſuperior to every advantage of figure, and tranſ-'forms a Socrates into a handſome man. Whoever has received 'this diſtinctive mark, feels indeed that he is inveſted with it; 'but is ignorant of its ſeat, which is infinitely various.' (This is a fact, yet I have almoſt always found this mark in the contour of the eye-lid, between the eye-brows, or near the root of the noſe. It is in this laſt place that it diſtinctly appears in our hero.) 'Sovereigns have alſo their characteriſtic trait; but it is common 'to them all: for it may be affirmed that they all have a reſem-'blance. The eminence of their dignity is expreſſed on the 'countenance.' Du Mariage, p. 131. German edition.

* * * * * * *

'A new light has iſſued from the centre in which he reſides, 'and has diffuſed itſelf over the reſt of Europe. In the art of 'war,

Frederick II King of Pruſsia.

From Lavater.

'war, and of government; in matters of religion, and in legisla-
'tion; as protector of the muses, and in private life, he, Frederick,
'ever will be a model to kings. What good has he not done
'during the course of his glorious reign! It is from the elevation
'of his throne that we have seen the radiance proceed which il-
'luminates and enlivens the sciences. He it is who has established
'the spirit of philosophy and toleration. He has banished oriental
'pomp, luxury and excess, which were formerly considered as
'necessary to the splendour of courts; he has aimed a mortal
'blow at ignorance, blind zeal and superstition; he has intro-
'duced into every department œconomy and order, activity and
'exactness. How deeply indebted to him are the fine arts? His
'age has assumed his character, and this age is his most honourable
'panegyric. But while he admires so many wonders, the pro-
'duce of a vast genius, the friend of humanity, the philosopher
'will still be constrained to breathe a sigh over the imperfection
'and instability attached to all human things. He will not be
'able to conceal from himself that the progress of the mind ener-
'vates courage at the same time; that œconomy may be pushed
'too far; that philosophy has frequently given birth to incredu-
'lity, that unbounded toleration gives encouragement to a teme-
'rity in reasoning and looseness of morals, which may produce
'dangerous consequences to future generations. In a word, he
'will recollect that with the Romans, a rage for war and conquest
'prepared at a distance the fall of empire. Other times, other
'circumstances may lead to other effects. The equilibrium of
'Europe may be shaken, the balance will rise or fall: but to what
'side will it lean? This is concealed from our eyes; this is
'known only to Him by whom the destiny of Nations is weighed.'
Herder.

X.

PROFILE OF FREDERICK II. KING OF PRUSSIA, SOMEWHAT ENLARGED.—*See the Plate.*

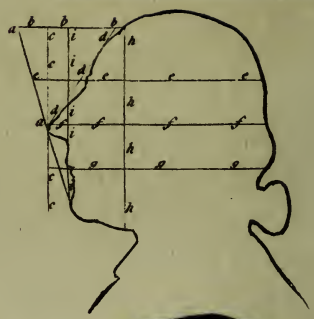
I shall conclude this Lecture by presenting my readers, in the opposite Plate, with the same face somewhat enlarged, and no one can

can miſtake it. The likeneſs is obvious whether from compariſon with ſo many other portraits of the king which have much leſs reſemblance, or becauſe a head ſo characteriſtic cannot be entirely miſtaken for another, particularly when the uſual appendages are added. However, compare this with the profile which cloſes the following article, and you will diſcover how much it loſes, and will be convinced that I am not merely hazarding a bold aſſertion, when I declare, 'That an exact ſilhouette better depicts the moral 'character than a portrait, which is only a half likeneſs.'

LECTURE

203

204



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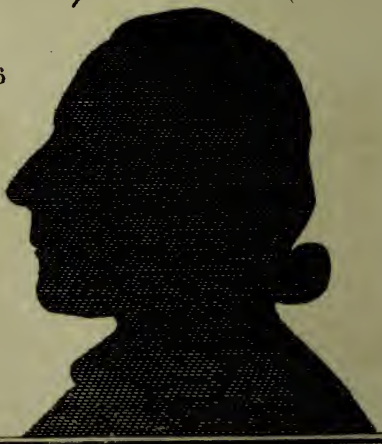


LECTURE XIX.

SILHOUETTES CONTINUED.

Y.

SILHOUETTE OF A MAN FULL OF TRUTH AND EXPRESSION.

See the Plate.

THIS ſilhouette, I imagine, has not been drawn from nature, but cut from idea: yet is ſo full of truth and expreſſion, that it bids defiance to the moſt obſtinate and incredulous antagoniſt of our ſcience. Compared with a hundred thouſand, this ſilhouette will always preſerve the diſtinguiſhed, the altogether ſingular character of him whom it repreſents. Moſt ſolemnly I declare, that as often as I look at it, and at the very moment I am writing, I am penetrated with a veneration ſuch as I ſhould feel at ſight of an inhabitant of a ſuperior world. I dare not pronounce aloud all I think, or rather all I feel. What harmony, what unity, what juſtneſs of relation in the whole! What force of expreſſion, what energy in the noſe ſingly, or, if you will, only in its almoſt imperceptible elevation, which has been entirely neglected in the pre-

ceding Plate, and which always poſſeſſes, however, an aſtoniſhing ſignificancy.

Every thing here announces a mind which ſees, which decides, which produces, which wills and acts with rapidity of lightning; every thing indicates a genius ever victorious of itſelf, a man accuſtomed to give the law to others, but who receives it from no one. Who dares ſay to him, 'What doſt thou?' His will is not to be ſhaken; he knows he is able to perform what it were impoſſible for millions of men to atchieve; and this character is expreſſed by the truly original arch formed by the contour of the face.

From the oppoſite profile, detach the angle which reſults from the lines a and b; apply it to a thouſand other ſilhouettes; and find its equal, if you can.

With all the reſpect, however, due to a perſonage ſo exalted, and to a monarch ſo glorious, I muſt not diſguiſe it; from inſpecting the traits of his face, indulgence and moderation appear in him rather *acquired virtues*, than a *natural diſpoſition*.

Z.

PROFILE WITH SUBDIVIDING LINES.—*See the Plate.*

I repeat once more—In order to proſecute with advantage the ſtudy of phyſiognomy, it is neceſſary to begin with ſilhouettes. For this purpoſe, make choice of ſuch as are very exact; interſect them by ſeveral horizontal, perpendicular and oblique lines; then look for the relations of theſe lines; and, after a very few eſſays carefully made, you will advance with the pace of a giant.

I am going to ſubmit to this kind of proof the oppoſite profile, to which I ſhall more than once recur. Let me firſt examine it by means of the ſubdividing lines:

In

In the firſt place, obſerve the deviation of the line a a a from the paralleliſm of the perpendicular lines i i i and h h h.

Secondly, remark the angle which the line d d d forms with the line a a a, particularly with the lower ſection.

Thirdly, obſerve the characteriſtic triangle compoſed of the lines d d d, f f and h h; and pay particular attention to the length and the proportion of the two ſides of the right angle h—e, which determines the poſition of the forehead.

Fourthly, conſider the diſtance of the horizontal line e e e e from that which runs through the point of the noſe f f f f; and laſtly, the diſtance of this laſt line from that which paſſes through the middle point of the mouth g g g.

Analyze thus profiles which differ moſt from each other, and you will be aſtoniſhed to ſee to what a point of exactneſs Nature is always faithful, always true, and always regular.

It will be ſufficient to detach the irregular four ſided figure which fixes the extremities of the out-line from the root of the hair, in order to ſimplify the operation. Apply afterwards, ſuppoſing you however to be acquainted with the original of this profile, I ſay, apply this four ſided figure to a profile of the ſame ſize, but of a character entirely oppoſite; and, on comparing the perpendicular line h h h with the ſame height of the hair of the forehead, you will find the moſt aſtoniſhing contrarieties and contraſts. Your aſtoniſhment will increaſe if you repeat this experiment on the profile of a known character, equidiſtant from the two preceding.

The experiment will be rendered ſtill more eaſy and more ſimple, if you confine it to the triangle which determines the height of the profiles (d d d, f f, h h). You will ſee, and with difficulty be perſuaded, how many things the difference alone of the three ſides of this triangle expreſs.

A A.

PORTRAIT OF JOHN CASPAR LAVATER.—*See the Plate.*

This is the ſame ſilhouette enlarged, and drawn with greater truth; and though, after all, it be not ſtrictly accurate, it is, however, more ſo than all the portraits which ever were, or ever will be, drawn of this face. The copy will never be either liable to be totally miſtaken, nor a perfect likeneſs.

I could ſay a great deal about it, ſuch as we ſee it here; but I prefer characteriſing the original by a few touches.

Of an organiſation infinitely delicate (variable and irritable to an exceſs), he compoſes a whole the moſt ſingular, and whoſe parts are ſtrangely contraſted. A child may lead him, and yet the united powers of a hundred thouſand men could not move him. He will grant all you wiſh to obtain of him, or he will grant nothing: for this reaſon, he is tenderly beloved by ſome, and mortally hated by others. With a character like his, he muſt neceſſarily paſs, ſometimes for the weakeſt of beings, ſometimes for a perſon of inflexible obſtinacy; and he is neither the one nor the other. Every thing wounds and irritates his extreme ſenſibility; the leaſt weight oppreſſes him, but his natural elaſticity prevents his being cruſhed by the greateſt. As an effect of this diſpoſition, he gives way the firſt moment to the moſt violent tranſports; and the moment after, at leaſt upon the moſt trifling reflection, he becomes calm and gentle. This ſame diſpoſition renders him patient and always contented; while it likewiſe puts him in a condition promptly to receive, and as promptly to give back ſtrong impreſſions. What he attempts to learn, he either learns at once, or he never will. He is fond of metaphyſical ſpeculations, and has not capacity ſufficient to comprehend the ſimpleſt piece of mechaniſm. His mind employs itſelf with abſtract and complex ideas; he rejects all that is obſcure or confuſed, and purſues analyſis

LAVATER in his STUDY.

lyſis up to firſt principles. His memory is, at once, one of the happieſt, and one of the weakeſt. After thrice running over a diſcourſe of an hour long, which he himſelf has written or dictated, he ſhall be able to repeat it word for word with all the intereſt and warmth which the ſubject demands; and when he has finiſhed, you might venture to wager that he does not ſo much as remember the text. He is able to recite at great length; and of twenty proper names he is hardly capable of retaining a ſingle one. What he has once attentively made his own, will never more eſcape him. He has ſomething of a poetical talent. His imagination, it is ſaid, is wild and extravagant, prodigiouſly eccentric, and of conſequence greatly decried, and with an appearance of reaſon. It is true, that left to itſelf it would run into exceſs, and take too high a flight: but it is under the dominion of two ſevere guardians which never leave it for a moment, or which, at leaſt, never entirely loſe ſight of it; and theſe guardians are *good ſenſe* and an *honeſt heart*.

The man in queſtion paſſes for *crafty*, and he is only *inconſiderate*, becauſe he has his heart at his lips. He has been accuſed of a diſpoſition to intrigue; and he proteſts, that if ever he thought himſelf guilty of the ſmalleſt artifice, or of the leaſt ambiguity in his actions, he has always been the firſt to accuſe himſelf and to acknowledge his fault.

Very ſeldom will you ſee ſo much activity united to ſo much tranquillity, ſo much natural vivacity to ſo much moderation. It is abſolutely impoſſible to prevent his purſuing and carrying through an enterprize in which he has ſeriouſly engaged; but, on the other hand, he blindly ſubmits to the determinations of Providence, and regards every thing that comes to paſs as an effect of the divine will. He is incapable of committing an act of injuſtice, or of perſiſting in error; never will he be guilty of premeditated offence, nor of proſecuting ſentiments of revenge. He is timid to exceſs, and poſſeſſes a courage that riſes to intrepidity. If, unfortunately, he has committed a fault, either from imprudence or credulity, he will frankly confeſs it, even in public Credulity has ever been his great failing—a failing of which it is impoſſible to cure him. Let twenty perſons deceive him one after another, he will not, however, believe the twenty-firſt *capable* of deceiving him;

him; but the man who has once impoſed on him, loſes credit with him for ever. The impreſſions he has received are not to be effaced. In his youth his want of eloquence was almoſt proverbial, and now he is followed as an orator.

Again I repeat it, what he does not catch immediately, he never will underſtand by dint of ſtudy. Nothing he poſſeſſes is *acquired*; every thing is, in ſome ſenſe, *given* him. Every thing with him is *intuition*, and what has taken poſſeſſion of his mind, never leaves him more: in all points of view he examines every object; weighs it, lays it up, and identifies it with himſelf. He rejects every idea which he cannot harmonize with thoſe he has already received. The eternal bleſſedneſs of the righteous, and the ſlighteſt ſhade of a ſilhouette, walk hand in hand in his ſoul. He refers all to one and the ſame end, and finds that great end every where. He is ſolid, with a decided diſpoſition to levity: with his religious ſentiments he blends a gentle melancholy. His extreme ſenſibility diſcompoſes not his natural ſerenity; and his good humour rarely leaves him half a day together. He loves, without ever having been in love; he has never hitherto loſt a ſingle friend. His fundamental character continually brings him back to the grand precepts he has laid down as the rule of his own conduct, and of which he has formed to himſelf the following code:

'Be that which thou art. Let nothing be great, or little in 'thine eyes. Be faithful in the ſmalleſt things. Fix thy atten-'tion on what thou art doing, as if that were the only thing thou 'hadſt to do. He who has acted well at the moment, has per-'formed a good action for all eternity. Simplify objects, whe-'ther in acting, or in enjoying, or even in ſuffering. Confine 'thy attention to the preſent moment, to that which is neareſt and 'moſt preſſing. Acknowledge the wiſe Creator in all things, in 'the ſtarry heavens, as in a grain of ſand. Render to every one 'his due. Give thy heart to him who governs all. Be 'juſt and exact in the minuteſt details. Live in hope. Learn to 'wait with patience. Learn to enjoy every thing, and to forego 'every thing.'

I ſhall

* * * * * * *

I ſhall now pronounce judgment on the ſilhouette, from itſelf, and as if I knew nothing of the original.

A poetic character, much ſentiment, and ſtill more ſenſibility, good-nature carried even to imprudence.—Theſe are what can hardly be refuſed to this profile.

The poetic expreſſion, or, in other words, a fertile imagination, joined to a quick and delicate feeling, is to be found particularly in the contour and poſition of the forehead, and more particularly ſtill in the almoſt imperceptible arch of that ferret noſe.

By contours gently rounded, the good-nature is depicted in every part of the face, without any thing acutely angular. The ſame character appears ſtill more diſtinctly in that advancing lip—a trait common to all young children.

The long interval between the noſe and the mouth is the indication of want of prudence, and of precipitation.

The inferior contour, from the under lip to the extremity of the chin, point out the man of application, and the friend of order.

This part of the drawing is not perfectly accurate; for the under lip is too ſtrongly marked, and the hollow above the chin ought to retire ſomething more, though very little: but ſuch as we ſee them here, theſe traits announce in the original a fixed character, a correctneſs of intellect, which neglects not the moſt trifling details; though, on the other hand, the expreſſion which they produce is weakened, nay totally enervated, by the lengthening of this whole ſection of the face, and of that which is adjoining to the noſe.

The whole face expreſſes a happy ſelf dereliction: he ſkims along without effort: he breathes at his eaſe: he has a jocund air: he

he is on the watch. But I acknowledge that it would be a matter of infinite difficulty to collect theſe different characters into one ſingle definition.

Without knowing the original, and to form a judgment of the ſilhouette from the total abſence of ſtrait lines and acute angles, and from the lengthened traits of the middle part of the face, I would affirm, with perfect conviction of being right, 'That I perceive in it great ſtrength of imagination; feeling rapid and lively, but which preſerves not the firſt impreſſions for any conſiderable length of time; a clear underſtanding, engaged in the purſuit of knowledge, and attached to analyſis rather than to profound reſearch; more judgment than reaſon; great calmneſs, with much activity, and facility in proportion. This man, I would farther obſerve, is not formed for the profeſſion of arms, nor for the labours of the cabinet. A mere nothing oppreſſes him. Leave him to act with perfect freedom; he is already but too heavily loaded. His imagination and his ſenſibility transform a grain of ſand into a mountain; but thanks to his natural elaſticity, he is frequently not more oppreſſed by the weight of a mountain than of a grain of ſand.'

B B.

When the features are in the leaſt relaxed by Nature, art uſually preſents them much more relaxed in her imitations; in like manner alſo, what Nature has compreſſed, Art compreſſes ſtill more. Art almoſt always adds or retrenches; very rarely does ſhe obſerve the dimenſions and proportions which Nature has preſcribed.

The oppoſite print is a proof of this. It preſents the image of the perſon whoſe character I have juſt traced, and whoſe ſilhouette has now paſſed under review. You have already gueſſed the truth; it is the Author of this Work.

The

The ſketch of his character, drawn by himſelf, is nearly in the condition of his portrait: it has its merits and defects; I mean they are both exact in ſeveral reſpects, and in others far from being ſo. Indeed the original is eaſily diſtinguiſhable, but the reſemblance is by no means perfect. The portrait is drawn more than in profile: it preſents the face turned a little outward, and conſequently admits not of an exact compariſon with the ſilhouette.

It announces more wiſdom and penetration. Why? Becauſe the angle below the noſe is more obtuſe. On the other hand, you find in this deſign much leſs poetic expreſſion, becauſe the under part of the face projects not ſo much as in the ſilhouette.

Here the whole expreſſes rather the tranquillity of the mind, than its activity. The noſtril denotes ſenſibility and moderate deſires. The jaw gives not the vivacity of the character with ſufficient force. Gentle and tender affection is depicted in the eye and mouth.

C C.

SAME PORTRAIT, VARIED.—*See the Plate.*

This is the ſame portrait preſenting three fourths of the face; its identity is diſcernible in each trait ſeparately, but ſcarcely ſo in the whole taken together.

The immoderate length of the under part deſtroys all the proportions. The principal form is quite deranged. The upper part of the head, and particularly the right ſide of the forehead, is not in harmony with the poſition of the noſe; the eyes are not enough fore-ſhortened. That excepted, this attitude and this manner of drawing would be infinitely characteriſtic for phyſiognomy.

The nose is more masculine, but it has less delicacy. The mouth has more precision: you observe in it a great expression of goodness, but it is too childish. The bone of the eye is better marked here, while the surface of the forehead is defective in point of truth. Every thing in this face is violently strained. The eye is rather haggard, than the attentive eye of an observer: with such a look, one has rather the air of pursuing visions, than of searching after realities.

Though this print, in other respects, announces in the original less spirit than the preceding; though you perceive in it a tint of coldness, and even insipidity, it promises nevertheless a character gentle and peaceful, who wishes no ill to any one, who is subject neither to caprice nor violent transport—in short, a character rather formed for receiving than for giving impulse.

However, this portrait, in general, has not the same manners, the same taste, nor the same originality with the first.

To portrait painters this comparison may serve as a useful lesson; as they, for the most part, endeavour to give every feature apart with strict fidelity, without greatly troubling themselves about the effect which the whole is to produce.

Such painters may be compared to those authors who, in order to delineate a moral character, copy some traits of it with much correctness, and afterwards compose a whole in which it is impossible to discover the original.

I shall shortly resume this subject, and treat it in detail, in the Lectures on Portraits.

D D.

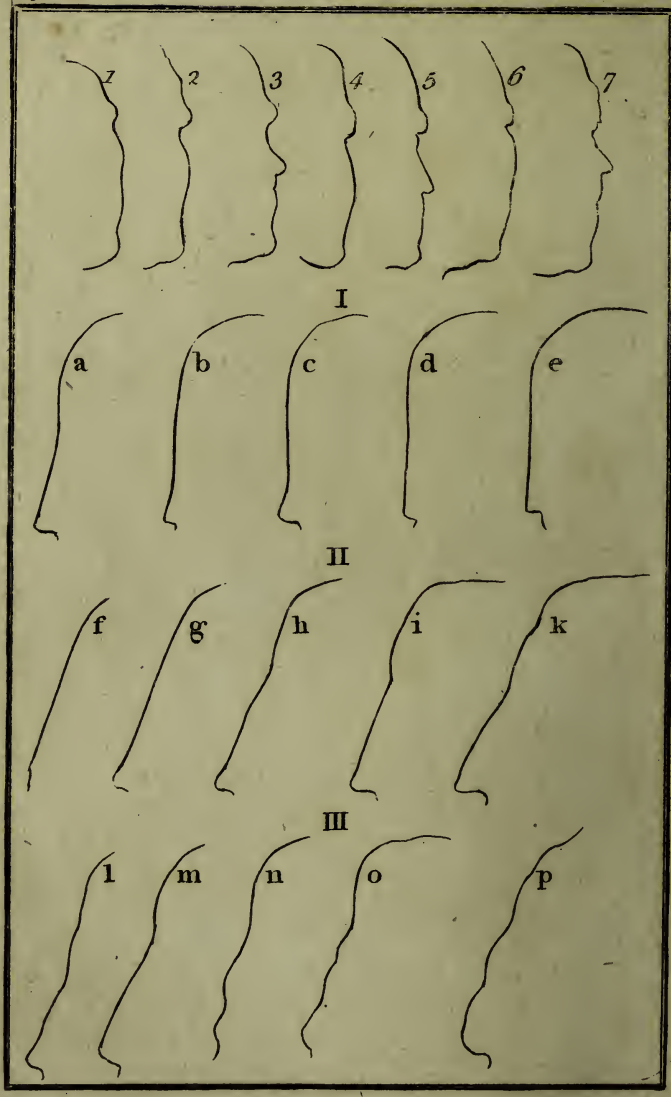
PROFILE OF HOMER.—*See the Plate.*

This profile, whether it be authentic or not, is, nevertheless, most powerfully significant: it proclaims a creative mind, fertile in

Barlow Sculp.t

Buſt of HOMER.

From Lavater.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in invention, and filled with the noble images which it ſcatters abroad with ſuch unbounded profuſion.

This may be diſcovered in the contour of the noſe, and in the upper lip, ſuſpended over the lower, without touching it. Nothing can be more characteriſtic, more deciſive, than the whole of this upper lip: it indicates intenſe application and exquiſite taſte.

The cavity between the noſe and the forehead contains as much poetic expreſſion as the arch of that noſe, which ſeems formed for delicate ſenſations.

The forehead is a treaſure of obſervations and experiments; and, laſtly, the chin projecting thus, ſeems to affix the ſeal to the totality of the character.

E E.

CONTOURS OF FACES IN VARIOUS POSITIONS.—*See the Plate.*

A ſimple fragment of outline, the bare delineation of the face turned a little aſide, explains at once a multitude of particulars.

It would afford me much pleaſure to elucidate this new aſſertion, and to ſupport it by incontrovertible proofs, if I had not partly done this by the multitude of examples already produced, and if the copiouſneſs of the ſubjects which remain to be treated, permitted me to enlarge on this particular.

The arch of the forehead, the contour of the bone of the eye, and its tranſition to the cheek bone, are all of them traits whoſe truth is obvious.

The fragments of fig. 1, 2, 3, preſent contours of the face turned leſs or more aſide. All the three belong to the ſame head;

and it is the head of a man of genius, who acts not always with the moderation of the ſage.

The contours of fig. 4 and 5, have been detached from the profile of a very ſenſible young man, who poſſeſſes great talents for drawing, and that happy correctneſs of eye, which is ſo neceſſary to ſucceſs in works of art.

The contours of fig. 6 and 7, are thoſe of another young man of great ability, of great application to the ſtudy of his art, and very correct in his deſigns.

LECTURE

LECTURE XX.

ON THE CONTOURS OF THE FOREHEAD.

THE oppoſite Plates are deſigned to demonſtrate the importance of the form of the ſcull and forehead, and, conſequently, of the exterior contours of the profile, conſidered in themſelves.

A.

FIFTEEN OUTLINES OF FOREHEADS.—*See the Plates.*

Almoſt all theſe foreheads are irregular.

PLATE I.

The firſt five on Plate I. are leſs ſo than the others, becauſe they are at the ſame time the moſt ſimple of all. They may be placed in the number of perpendicular foreheads, though they all deviate ſomewhat from a regular plumb-line. Nature rejects continued perpendiculars. Never does ſhe ſubject an entire body to them; and

and this line, which is no where found fixed, has been reſerved only to ma k the fall of it. The contour e therefore is the moſt extraordinary, as being the moſt perpendicular, and yet you diſcover in it ſeveral deviations.

Were it poſſible there ſhould exiſt a contour of the forehead perfectly perpendicular and drawn by rule, I am convinced, that, with ſuch a forehead, a man would be incapable of forming a ſingle reaſonable idea.

All the five foreheads of Plate I. belong to the ſame claſs. One would be tempted to denominate them *ſcrutinizing foreheads*; at leaſt, there can be nothing more *anti-poetic*. Their pace is calm and ſlow, grave and ſure: they turn aſide neither to the right hand nor to the left; every thing belonging to the province of imagination is foreign to them; they do all according to weight and meaſure; they reduce all to rule and compaſs. b is the weakeſt, e the moſt thoughtful.

PLATE II.

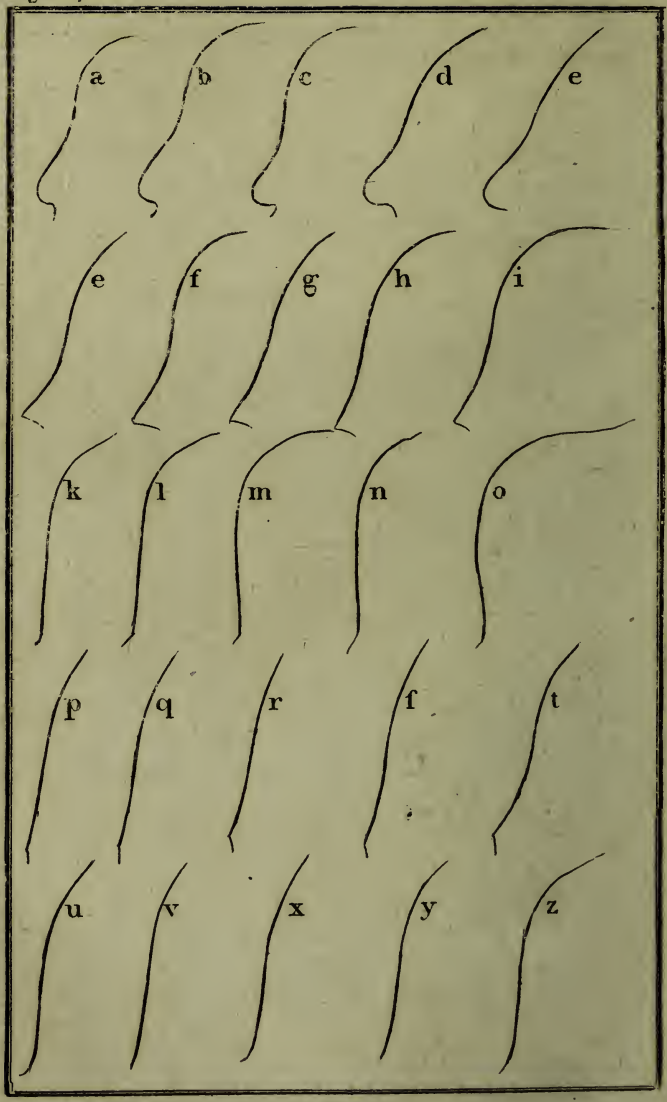
The ſlope of theſe conſtitutes their irregularity. They poſſeſs an imagination ardent, violent, impetuous; and, excepting i, they announce ſo many capricious fools, given to a thouſand abſurdities. k, will ſingularize himſelf ſtill more than the reſt.

PLATE III.

Here are ſome which compoſe a medley of every kind of irregularity. Throughout life, and in ſpite of every exertion, ſuch men will never produce any thing but extravagance and folly.

All the foreheads of this plate in general bear the impreſs of caprice in their exceſſive height; and this defect would be ſufficient to render them irregular.

TWENTY-



B

B.

TWENTY-FIVE OUTLINES OF FOREHEADS.—*See the Plates.*

Not one among these twenty-five contours of foreheads is entirely regular. a is more so than the others, and would be altogether so, if the lower protuberance rose a little higher, and thereby the concavity in the middle were rendered not quite so long. Nevertheless, it is possible, that this may be the forehead of a very honest man, and a valuable member of society; but with respect to the rest, they have either no existence in Nature, or they suppose brainless heads, or, lastly, they are decided fools and idiots.

The designs to which I refer are positive to the last degree.

Let any person take the trouble to trace accurately human foreheads from the shade, to reduce them to the same size, and compare them with these. After having made this experiment, let the reader produce me a single forehead like one of these, that belongs to a wise, reasonable, and judicious man, and I will acknowledge that I have misled him.

The foreheads a—e are not yet totally desperate; but the want of proportion between the frontal sinus and the middle and upper part, will for ever prevent these heads from becoming entirely sensible. b and c especially will be less so than the others.

In the second row e—i I see fools only, and they are so, because the frontal sinus terminates in a point. Were it not for this point, g, h, i, might possibly have sense to a certain degree.

The character of stupidity, in the subjects of the three following rows, proceeds from this, that the line which extends to the end of the nose admits, in no sense, of a regular progression.

In

In all the foreheads of the fourth and fifth rows, this defect is particularly ſtriking.

Nature forms neither contours nor lines whoſe progreſſion is not poſſible, coherent, natural, and homogeneous.

LECTURE

LECTURE XXI.

OF THE ART OF PORTRAIT PAINTING.

PORTRAIT painting is the moſt natural, the moſt noble, and the moſt uſeful of all the arts. At the ſame time, it is the moſt difficult; notwithſtanding it may appear eaſy, I ſay, it is difficult, and ſo it ought to be.

Love was the inventor of this heavenly art. Without love it is reduced to nothing; and yet, where are the lovers who ſtudy it?

The greateſt part of our work, and of the ſcience which it teaches, being founded on this art, it is proper to ſay a few words reſpecting it, as I proceed.

This, however, can only be in a curſory manner; for this ſubject, treated at full length, would alone furniſh a very voluminous work, equally new and intereſting. Such a work, for the honour of humanity and the art, will, I hope, one day make its appearance. But it is not from a Painter I expect it, let his ability be ever ſo great; it belongs to the Phyſionomiſt to engage in this under-

taking; but he must be a judicious physiognomist, a man of taste, and an observer, and, together with this, the friend and confident of a great portrait-painter.

Sulzer, that philosopher whose taste is so exquisite, who considered the art of portrait-painting as nearly connected with the interest of humanity—Sulzer, in his 'Theory of the Fine Arts,' has furnished us with many excellent remarks on this head under the word PORTRAIT; but the extent of it permitted him not to exhaust a subject so copious in the separate article of a Dictionary.

On this art, let any person take the trouble to meditate seriously, and he will discover that it is sufficient to employ all the faculties intuitive and active of the human mind. Never can it be thoroughly investigated: it is impossible to carry it to the utmost degree of perfection.

I shall endeavour to point out some of the principal difficulties which present themselves in this branch of painting, and shall distinguish those which may be surmounted, from such as appear to me insurmountable. It is of importance to the artist and the observer to be perfectly acquainted with both.

What is the Art of Portrait Painting?—It is the representation of a real individual, or of a part of his body only; it is the reproduction of our image; it is the art of presenting, on the first glance of the eye, the form of man, by traits, which it would be impossible to convey by words.

Goethius has somewhere declared, 'That the presence of man, 'that his face, his physiognomy, is the best text of all that can be 'said about him.' If you allow this to be true, and nothing, I think, can be more certain, of what high importance must be the art of portrait painting?

'Of all the objects of human knowledge,' observes Mr. Sulzer, 'is there one more interesting, than the soul endowed with 'thought and sentiment? It is likewise beyond a doubt, then, that 'the

'the form of man, without taking into the account the marvelouſ-
'neſs of its conſtruction, is the moſt intereſting of all viſible
'objects.'

Were the portrait-painter ſenſible of this truth; did he feel its importance; were it ſo familiar to his mind, that he had no need of effort to give it a full impreſſion; were he filled with reſpect for the maſter-piece of the ſovereign artiſt; were this ſentiment as natural to him as that of his own exiſtence; how great and noble would he think his art! The human face would be to him as ſacred as the text of the ſacred writings ought to be to the tranſlator. He would be anxiouſly careful not to alter the work of God, as ſo many unfaithful interpreters have altered his word.

Our indignation is juſtly excited againſt the bungling tranſlator who diſfigures an excellent original, and who fails to convey the ſpirit of his author. With reſpect to the art of which we are ſpeaking, the ſame thing holds good. The ſoul is painted on the face; it muſt be perceived, in order to be tranſmitted to the canvas: and he, who is incapable of catching this expreſſion, never will become a portrait painter.

'Every well painted portrait is an intereſting picture, becauſe it
'brings us acquainted with the ſoul and character of a particular
'individual. In it we ſee him think, feel, reaſon. We diſcern
'in it the peculiar character of his propenſities, of his affections,
'of his paſſions; in ſhort, the good and the bad qualities of his
'heart and mind. In this reſpect, indeed, the portrait is even ſtill
'more expreſſive than Nature, in which nothing is permanent,
'where every thing is only a rapid ſucceſſion of movements infi-
'nitely varied; rarely does Nature preſent the human face in a
'light ſo advantageous as a ſkilful painter can procure for it.'

Were it poſſible to fix in Nature every momentaneous action, if there exiſted in it points of reſt, it would be undoubtedly eaſier to obſerve after Nature, than after the Portrait. But as the caſe ſuppoſed cannot poſſibly exiſt, men being too much inclined to withdraw from the critical eye of the obſerver, it appears to me evident,

that an excellent portrait is in effect (in order to arrive at the knowledge of mankind) of greater use than Nature, who only shews herself at intervals.

'In order to assign to this art the distinguished rank which it 'ought to occupy in painting, nothing further need be said. Its 'place is immediately by the side of history: and even this last 'borrows from her sister part of her lustre; for *expression*, which 'is the soul of history painting, will be so much the more natural 'and energetic, as the painter has paid more attention to bestow on 'his characters physionomies borrowed from real life. A collec-'tion of good portraits then, is a noble resource for the history-'painter, as it facilitates to him the study of expression.'

Where is the history painter who knows how to represent real characters, who knows to give illusion to his art? It is usually but too visible that he has been copying copies; and even supposing his works to be the fruit of his imagination, we find in them, after all, only *portraits in fashion*, frequently chosen from among our contemporaries, or, at most, our progenitors.

This being laid down, let us now examine some of the difficulties which the portrait-painter may flatter himself with the hope of conquering, in the exercise of his art.

Perhaps the frankness with which I shall explain my ideas may give offence: I hope not; for, I am sure, it is not my wish to give the smallest umbrage. I only wish to instruct, and to lend some assistance to an art, which is the imitation of the works of the all-wise Creator. It is my ardent wish to contribute to its progress; and, pray, can I do this without boldly pointing out its imperfections and faults?

Most portrait-painters are deficient in the philosophical study of man; that is, an exact, precise, and, at the same time, general knowledge of his being. This is also the great fault which offends me in almost all their works.

Let

Let a painter of inſects have acquired all poſſible ſkill in the art of deſign, he will, nevertheleſs, paint inſects very indifferently, unleſs he have a thorough knowledge of their ſtructure and their qualities, in the combined whole, and the parts in detail.

Alſo, in like manner, the portrait-painter may be an excellent copier (a degree of talent, however, more uncommon than the beſt connoiſſeurs in the art of deſign ſometimes imagine), he will, notwithſtanding, produce bad portraits, unleſs he has ſtudied with the greateſt attention the ſtructure, the proportion, the connexion, the play of all the groſs and delicate parts of the human body, as far as they have a decided influence on the exterior; unleſs he has a profound knowledge of the organiſation of every ſeparate member of the body, and of every part of the face. I conſider this accurate and extenſive knowledge as abſolutely neceſſary to the portrait painter; and yet, I am conſtrained to declare, that hitherto I have not met with a ſingle one poſſeſſed of it.

Notwithſtanding all I have advanced on this ſubject, I confeſs myſelf very far from poſſeſſing a complete theory of the more ſubtle, the ſpecific traits of each ſenſe, of each member, and of each part of the face. This theory ſo eſſential, ſo indiſpenſable, I daily perceive, is univerſally neglected or unknown; and, what is ſtill more aggravating, it is rejected by the moſt eminent painters.

In a great number of perſons accidentally aſſembled, take thoſe who have the leaſt reſemblance; ſeparately examine them; and you will ſee, for inſtance, that, independent of differences the moſt clearly marked, every ear, every mouth, has flexions, angles and traits, which are common to all individuals, or at leaſt to the greater part. Theſe traits will be ſometimes ſtronger or weaker, more acute or more obtuſe; but you will find them in every man who is not a monſter, or, at leaſt, whoſe conformation in that particular trait is not faulty.

To what purpoſe then the knowledge of the greater proportions of the body and of the face! a knowledge which, after all, has not

not been profoundly inveſtigated, and which moſt aſſuredly very much needs to be rectified. (A painter, who is a phyſionomiſt, will one day confirm this deciſion: mean-while I ſubſcribe it at my own riſk.) I ſay, what purpoſe is ſerved by the knowledge of the greater proportions, if we neglect to ſtudy the ſubtile and delicate traits, which are quite as true, univerſal, preciſe and ſignificant? It ſerves no purpoſe whatever; and, in this reſpect, the progreſs made is ſo trifling, that I defy the ableſt painter, after having drawn a thouſand portraits, to give us only a tolerably exact theory of the mouth. I do not ſpeak of the interior ſtructure of the mouth, but merely of its form, as far as it relates to the art, as far as the painter might, and ought to have ſtudied it, without exacting of him an anatomical knowledge of the interior parts.

Unhappily the ſame obſervation applies to every ſcience, to every art, from theology down to the ſimpleſt mechanic employment. The ancient track is ſervilely purſued; we do nothing but repeat and imitate; ſeldom or never do we penetrate to the ſource, thence to ſet out afreſh, without paying any regard to received prejudices. Thus we perpetually fall back into the ſame miſtakes, and never get diſentangled from the trammels of our own weaving.

Run over whole volumes of the beſt portraits, executed by the greateſt maſters, and examine the mouth only (I have done it, and therefore I ſpeak with perfect knowledge of the caſe); but firſt ſtudy the *general traits* of that part, in the new born infant, in the youth, in the man, in the aged perſon; when you have found theſe traits, compare them with the works of art, and you will be obliged to acknowledge that moſt painters, I had almoſt ſaid all of them, are deficient in knowledge with reſpect to the *general theory of the mouth*. Seldom do they hit this general character; or if they do, it is by chance. Every thing, however, depends upon it. Is detail, are characteriſtic traits, any thing elſe than ſo many ſhades of the general expreſſion? The eyes, the eye brows, the noſe, and all the other parts of the face, meet with no better treatment than the mouth; in all of them the ſame faults occur. However, as the parts of the face have a relation to one another; and as this relation is general, notwithſtanding all the diverſity of faces, in like manner alſo there is a relation between the ſmalleſt traits of every

ſeparate

ſeparate part of the face. The relation of theſe ſeparate parts is infinitely varied; and the ſhades of the particular traits of each part are altogether as various, notwithſtanding their general reſemblance.

Without an exact knowledge of the relation which is ever to be found between the parts of the face, between the eyes and mouth for inſtance, it will be by mere chance, and a very great chance indeed, if the painter ſucceed in marking theſe relations in his compoſitions.

It will be merely by chance, the greateſt chance, if a ſingle one of theſe laſt is well deſigned, without an exact knowledge of the integral parts, which conſtitute the principal diviſions of the face.

Theſe reflections ſhould engage the artiſt carefully to ſtudy Nature, if he means to reach excellency in his art.

I would, however, by no means adviſe him to neglect the works of great maſters: they undoubtedly merit his regard; but no conſideration of them, no diffidence of opinion reſpecting his own ability, ſhould prevent his ſeeing for himſelf, and keep him from obſerving Nature in great and in little, as if no one had ſtudied her before him, or were to do it after him.

Young artiſt, without this attention, your glory will blaze and diſappear like a meteor, and your reputation ſpring only from the ignorance of the age in which you live.

Moſt portrait-painters, even thoſe of the greateſt ability, as well as moſt phyſionomiſts, imagine they have performed wonders when they expreſs the character of the paſſions, in the moveable and muſcular parts of the face. They pay no attention, they ridicule you, if you tell them that the ſolid parts, independent of the motion of the fleſhy, are the real baſis of drawing and painting. In vain do you adduce proofs of it; in vain do you laviſh good advice upon them; for, after all, they will purſue their own track, and that with an obſtinacy that would weary out the patience of angels.

Till

Till judicious meaſures are taken to carry to perfection the art of portrait-painting; till the principles of it are fixed by a phyſiognomical ſociety, or an academy of painters who are really phyſiognomiſts, we muſt advance with the pace of a tortoiſe in the career of that ſcience of which I am treating, whereas it were eaſy to proceed in it with the ſpeed of a giant. One of the principal obſtacles oppoſed to the progreſs of this ſcience, is the aſtoniſhing ſtate of imperfection in which the art of portrait-painting ſtill continues.

Sometimes the eye or the hand of the painter is in fault; ſometimes it lies with the perſon who ſits to him; and ſometimes both are to blame. The former ſees not that which is, or is incapable of drawing what he ſees; the latter is perpetually changing his ſituation. But ſuppoſing the object perfectly immoveable; ſuppoſing even that the attentive eye and dexterous hand of the painter left us nothing to wiſh, another, and an inſurmountable difficulty, ſtill preſents itſelf—it is the following: That every attitude, every momentaneous ſituation of the body, is forced and ceaſes to be natural, when it is continued for any time together.

What I have juſt advanced is nothing compared to the important obſervations which ſtill remain. This field, as far as I know, has never hitherto been cleared for cultivation. Sulzer himſelf has only thrown a glance on it as he paſſed by, and the form of his work hardly permitted him to do more. The largeſt volume would perhaps be inſufficient for the full diſcuſſion of a ſubject ſo copious. It would be neceſſary to take a review of the moſt celebrated portrait-painters, and to form a judgment of their works; it would be neceſſary to lay down the principles of the art. Laſtly, the young artiſt has need of preciſe rules, conſidering the infinite variety of faces, and at the ſame time their aſtoniſhing uniformity; and it would be neceſſary to aſcertain theſe rules.

ADDI-

ADDITION.

DECISIONS, OR A GRADATION OF DECISIONS, ACCORDING TO THE DIFFERENT MERITS OF A PORTRAIT.—*See the Plates.*

1. Not the ſlighteſt reſemblance is to be traced in this portrait. No one could ſuppoſe it was intended to repreſent ſuch a perſon; it abſolutely forms a contraſt with his character.

2. Till the original was named, I could find out no likeneſs; it has little or no reſemblance.

3. I perceive eaſy enough who is intended; but any truth it poſſeſſes is maſked under a foreign air.

4. It is ſuch a perſon, but in caricature. All the features are harſh, overcharged, deranged.

5. Here all is flattery, embelliſhment, and heightening. The painter has thought only of bringing forward the beauties of the original, and has ſkimmed too lightly over its defects. This portrait, otherwiſe ſufficiently like, brings to mind the definition which Leſſing has given of it: 'The portrait,' ſays he, 'is the 'ideal repreſentation of the man.'

6. The detail is ſufficiently accurate, but the general form is defective: it wants both proportion and harmony.

7. There is much truth in the whole, but too little attention paid to accuracy in the detail.

8. This portrait is well executed, and poſſeſſes an accurate likeneſs; but the touch is timid, and too hard. The outline is not rounded ſufficiently; the expreſſion wants animation.

9. This is very well painted, and has the merit of reſemblance; but I remark in the look and in the mouth a wildneſs which ought not to be there.

10. The attitude is conſtrained: it wants eaſe and nature. It has a ſour, ſullen look; yet it retains a very conſiderable reſemblance.

11. A perfect likeneſs; but, we know, that is not the diſpoſition of mind which belongs to the original, nor his natural ſprightlineſs.

12. In reſpect of unity, it is defective. The object was not fixed, and the painter, when at work upon it, purſued not his ideas in a train. This figure preſents a contraſt, and may be ſaid to imply a contradiction.

13. This portrait is very like, but it has too much expreſſion and vivacity.

14. The head is too ſmall: it would be neceſſary, either to reduce it ſtill more, or elſe to preſerve the natural ſize. When one expects to find the exact proportions of Nature, a ſlight diminution always ſhocks the eye of the connoiſſeur. However, this is another of the falſe maxims which have been adopted in painting, and to which we muſt aſcribe the infantine air of an infinite number of faces.

15. At a certain diſtance, admirable; but viewed near it is harſh, and produces no longer the ſmalleſt illuſion.

16. When near it is as exact as poſſible, and poſſeſſes an accuracy that will bear the ſtricteſt inveſtigation. At a diſtance the whole no longer produces any effect, or, at leaſt, the effect is prodigiouſly weakened. (This is the caſe with two beautiful heads by Denner, to be ſeen in the gallery at Manheim.)

17. It is deſtitute of action and character, notwithſtanding all its reſemblance. It is impoſſible to indicate the moment for which it

it exists. (There is, for every moment of life, a situation, a disposition of mind, a state of activity or inactivity, which is determinate, or which at least may be so. It is this given moment which almost always you miss in the portrait: the painter catches it not, or does not sufficiently impress it upon his mind.)

18. The resemblance is perfect: the pencil admirable. Every thing breathes there; but the manner of the painter is still too visible. This portrait is a mere picture, and this very circumstance destroys the illusion. It may be compared to a fine piece of eloquence which savours too strongly of the orator. One of the great secrets of art, is to conceal art.

19. It is speaking, it is even like to illusion: but this air of face somewhat approaches that of the painter himself, who, in all probability, being accustomed frequently to recopy his own portrait, can with difficulty lay aside this habit: his pencil reproduces it, without his perceiving what he is doing.

20. A most striking likeness, most astonishingly exact! it lives, it breathes! It is not a portrait; it is Nature! it is the original itself.

Drawing, form, proportion, situation, attitude, colouring, light and shade, all is truth, every thing transports.

What boldness, yet what precision! What accuracy, yet what ease! In the whole combined, it is Nature; in the detail, it is still Nature. Look at it near, or at a distance; directly in front, or on one side, and still you find nothing but Nature. It presents the happiest and the most individual disposition of mind. This resemblance must strike at all times, and in every place. The more one is a connoisseur, the more he will value it: but connoisseur or not, every one will admire it. Nothing here recals the idea of a picture. It is the face itself viewed in a mirror. You feel yourself inclined to speak to it, and it seems ready to answer. It fixes us more than we fix it; we run to meet it, we embrace it. We forget ourselves; and, scarcely recovered from our error, we fall into it again.

Such is the perfection, and the degree of excellence to which the artiſt ought to aſpire.

If he is ſo happy as to attain it, riches and honour will be among the leaſt of the advantages which it will procure him. The father, the huſband, the friend, grand-children, great-grand-children will bleſs his memory. He will have contributed to the glory of the greateſt of maſters. To imitate the work of the Supreme Being, were it only ſuperficially, and in a ſingle point, is the nobleſt attempt and attainment of a human being.

LECTURE

LECTURE XXII.

PORTRAITS.

IN order to facilitate the obſervations of the phyſionomiſt, it was of importance for me to know in what attitudes, and in what points of light it is neceſſary to exhibit a portrait.

The following are the attempts which I have collected in this way, and which, by their diverſity, may aſſiſt in deciding the queſtion.

The reader, in walking over this long gallery, will, I flatter myſelf, accompany me with infinite pleaſure and attention.

A.

WINKELMANN.—*See the Plate.*

I ſhall begin with Winkelmann; or, in other words, with the image intended to repreſent him.

It

It is impoſſible it ſhould be entirely accurate, even ſuppoſing it to have a certain degree of reſemblance. The form of the face is wholly deſtitute of proportion. The upper and middle parts are lengthened too much; the under is too ſhort. That ſtrongly marked noſe is not in harmony with the delicacy and ſoftneſs of the mouth and chin. The relation, which ſhould have appeared, of the forehead to the noſe, has not been preſerved; the moſt diſguſting diſproportions every where preſent themſelves, even in the very outlines. Theſe eye-brows, theſe eyes piercing and full of fire, demanded a forehead drawn with more preciſion, contours ſofter and more undulatory. The whole of this part has been ſhamefully neglected.

Notwithſtanding the faults which diſfigure this head, we ſtill diſcover in it the character of a great genius, the man of taſte who thinks ingeniouſly, who has cultivated his mind, and enriched it with uſeful knowledge. On the other hand, you are tempted, without the imputation of being too ſevere, to aſcribe to this phyſiognomy a degree of caprice, of impetuoſity, of coldneſs, and perhaps of hardneſs of heart.

I have already given it as my opinion, that warmth and indifference are by no means incompatible in the ſame character; if ever this mixture was ſtrikingly apparent, it is in this face.

B.

MENGS.—*See the Plate.*

Mengs, painted by himſelf, and engraved after a very exact drawing by Seidelmann. This manner is rather that of a painter than of a phyſiognomiſt.

The ſlanting of the mouth cannot poſſibly be correct. This excepted, the combination of the form and features produces a juſt harmony,

D C

harmony, and characterizes a thinker endowed with taſte and wiſdom, a lover of the beautiful, accurate without pedantry, eaſy without carrying liberty to exceſs.

The forehead covers great ſtores of knowledge, collected and cultivated with much attention: it is a luminous dome, where every thing gives a diſtinct and melodious ſound. The eye ſhines with a brightneſs uniformly the ſame: it emits not a ſparkling but a ſteady fire; the look is rather accurate than penetrating. That plump and open noſe announces exquiſite taſte, and ſeems formed to reliſh beauties which ſtrike the ſenſes; but the mouth, were it drawn even with more preciſion and truth, would always preſerve a ſlight tint of auſterity and indifference.

The whole face taken together, and in particular the eye-brows, bear the impreſs of greatneſs and dignity.

All theſe expreſſions, at leaſt I think ſo, are given in a very ſuperior manner in a buſt of Mengs, which is at Carlſruh in the poſſeſſion of Mr. D'Edelſheim, his friend, and a ſincere promoter of the fine arts.

The buſt is of a character ſtill more ſerious than the portrait which I am examining: it anſwers perfectly to the preciſion and freedom which diſtinguiſh all the works of Mengs, and eſpecially thoſe of the drawings which I have ſeen in the collection of Mr. D'Edelſheim.

The painter has been very lucky in his choice of the attitude—for faces of this ſort, it is one of the happieſt.

C.

PORTRAIT. C.—*See the Plate.*

I ſhould be tempted to ſay, that the upper part of this face is Engliſh, and the under German; it is drawn in the attitude and the light which ſuit faces of this kind.

It

It will never be affirmed that this head is ordinary, or has the character of mediocrity, were there nothing elſe on which to found a judgment, but the form of the forehead. The eye, particularly the left, promiſes a great man. The original of this portrait perhaps is one—of this, however, I am ignorant, having no acquaintance with him.

The noſe inclining to the ſenſual, and the under part of the face which is ſtill more ſo, not to ſay abſolutely groſs, weaken, in ſome meaſure, the poſitive faculties of the character, but deſtroy not the deciſion which I have pronounced. It is confirmed, on the other hand, by the mouth, and in particular by the line which divides it, which announces reflection, experience, and taſte.

This ſort of phyſionomy ſuppoſes a man who expreſſes himſelf conciſely, and in a decided tone; but what he ſays will contain as much ſenſe as truth. At once he will catch the right view of the ſubject under diſcuſſion; and, without ſpending time in idle preambles, will explain it with preciſion, carefully avoiding every ſpecies of digreſſion and pedantry. In him precipitancy is the effect of vivacity, perhaps even of obſtinacy; but never of weakneſs. Inclined to indolence, he ſurmounts it by his natural energy. When obliged to bend, he ſoon recovers his erect poſition.

D.

C. A. D. R. D. S. WR.—*See the Plate.*

Oppoſite is a face really great, and placed in the moſt favourable point of view.

Drawings ſuch as this, from their truth and preciſion, approach ſomewhat to harſhneſs: but this very circumſtance renders them fitter ſubjects of phyſiognomical obſervation.

Separately

Separately, examine the eye and the eye-brow, or that nose in which and light shade are so happily disposed, and every one of these parts will become singly the distinctive sign of a judgment that rises almost to intuition, of a tact the most acute, and a taste the most refined, capable of deriving exquisite delight from the charms of poetry.

That forehead, that luminous eye, and the contour of that nose, indicate a spirit of order, the declared enemy of every species of confusion.

These upper parts of the face are not in perfect harmony with the under, which is drawn with less exactness and delicacy. Observe, however, that this last part being softer and more susceptible of motion, is seldom delineated with sufficient accuracy. It is most exposed likewise to the ravages of sense and passion: consequently it is more liable to change and degradation than the other; it ought to be considered not so much the stem of the summit of the head, as a branch proceeding from it.

Let us now return to the portrait: I think I perceive something of ill humour on the lip, which, in its relation to the nose, announces in other respects a concentrated force, much firmness, and great richness of imagination.

This is one of the faces whose superior merit will be a thousand times better perceived by the physionomist than by the man of the world.

From the arch of the crown of the head to the under part of the neck, without the least exception, I have never met with a single being who has so much flattered my physiognomical sentiment, and who is more capable of confounding the superficial observer.

Beyond the slightest apprehension of being mistaken, I am perfectly certain of the fact, when I advance, 'That a judgment 'sound and clear, that a poetical sentiment the most exquisite, 'that the dignified courage and energy which constitute the hero, 'unite in this character, and are painted in this profile.'

SILHOUETTE OF THE SAME PERSON.—*See the Plate.*

Oppoſite I ſubjoin an exact ſilhouette of the ſame perſon, which will confirm the deciſion I have pronounced, and rectify the defects of the portrait.

The forehead, the mouth, and the chin, have evidently gained in this ſimple drawing traced after the ſhade. We are again led by it to this concluſion, that art is totally incapable of ſeizing every tint of Nature, who is ever faithful to herſelf. It affords an opportunity of inculcating, once more, on all painters, deſigners, artiſts, obſervers, and phyſiognomiſts, a truth which cannot be too often repeated—'An almoſt nothing will mar every thing.'

E.

C. A. de S. Wr.—*See the Plate.*

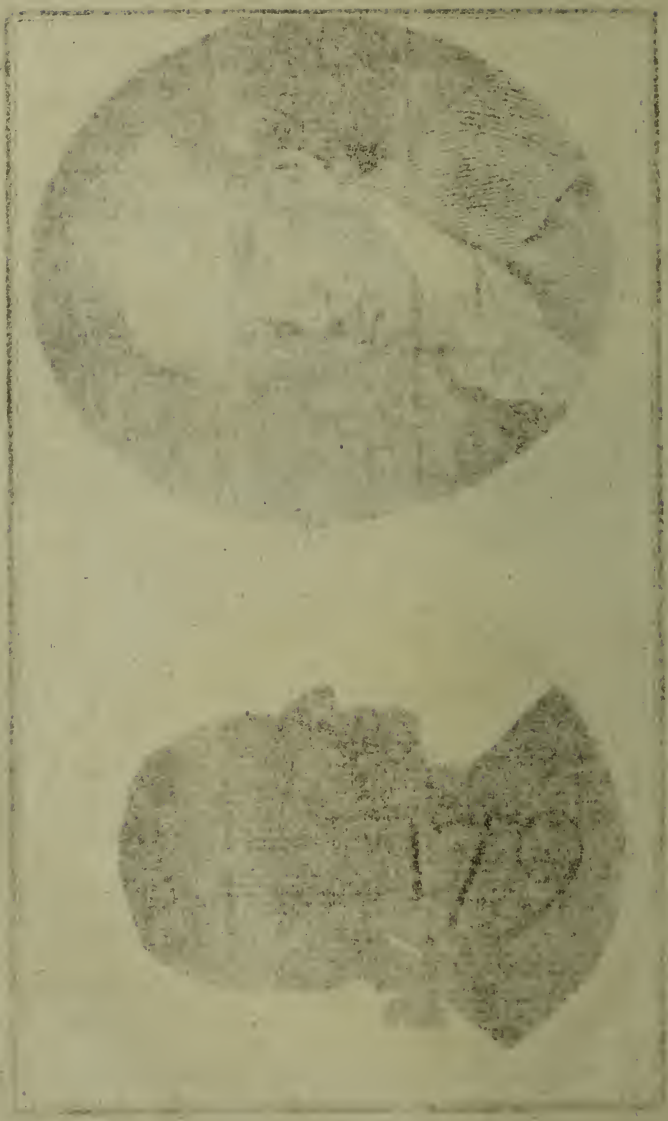
The ſame perſon painted in front. 'It ſeems,' ſaid a man of great judgment, 'as if a ſtranger mind had taken this form of 'face, which is incapable of expreſſing its energies.'

This portrait, in effect, is diſtinguiſhable; there is, nevertheleſs, in it a foreign air which injures its character.

This forehead is not near ſo ſignificant as the preceding, in the eyes of the phyſiognomiſt.

In truth, that intelligent look announces a man above the ordinary level, but the noſe has loſt too much expreſſion. Can any one diſcern in it the ſame penetration, and that rapid ſentiment of the good, the beautiful, and the agreeable?

The



The under part of the face is weak and childiſh; it wholly belies the character of the original; it forms a contraſt with the eye, the eye-brow, and the forehead, (however much weakened theſe traits may be in this portrait) from want of correctneſs in the drawing: a new proof that a portrait well executed, and even like to a certain degree, may nevertheleſs do great injuſtice to the original.

In a libel, for inſtance, a character is diſfigured by a few traits ſlightly altered, but preſented with an air of truth; and a counterfeit piece of money has currency for ſome time, by means of an artful alloy which impoſes on the million, but cannot deceive the connoiſſeur.

F.

W * * * * R.—*See the Plate.*

Oppoſite is another head in which both the drawing, and the light and ſhade, ſeem expreſsly intended for the phyſiognomical obſerver. It is ſtrongly impreſſed with the characters of truth.

Had I nothing to conſult but the forehead, and the beautiful preciſion of its outlines, I would immediately declare, that this face, without being of a ſuperior order, indicates in the whole, and in every part taken ſeparately, a mind ſerene, a man judicious, incapable of artifice, honeſt and ſincere, whom you muſt love whether you will or not, on account of his gentleneſs and modeſty.

This manner of deſign may be infinitely uſeful to the ſcience of phyſionomies. Every thing in it is ſo clearly perceived, and ſo accurately expreſſed. What ſerenity, what candour in this look! Dares any one call it ſtupid or treacherous?

Perhaps you expect not any thing ſuperiourly great from his forehead, from theſe eye-brows, or that eye; but, at leaſt, they will inſpire a confidence, which they are incapable of betraying. The

noſe decidedly riſes above mediocrity, were there nothing but the outline to dictate the deciſion.

What eaſe in the mouth! What an amiable temper! What docility, calmneſs, and benignity! To the feeling of all mankind I appeal, whether there is not viſible, even in the chin and neck, an air of probity and frankneſs? The very hair, the arrangement and fall of the locks concur in ſtrengthening the good opinion which we had formed of this face: it breathes contentment and probity; and it is eſpecially the beautiful proportion of the parts, and the exactneſs of their harmony which produce this impreſſion.

G.

PORTRAIT. K.—*See the Plate.*

The oppoſite head contains very ſuperior faculties. The views and projects which engage his purſuit are conceived with much energy. The forehead is obſtinate. It ſuppoſes a man who follows up his intention with vigour, but who frequently fails, from a deficiency of wiſdom, of reflection, of information and docility: after violent and frequent exertions, he often finds himſelf leſs advanced than when he began to act.

In order to perceive that this face is perfectly in harmony with itſelf, but very little ſo with ſurrounding objects, it is not neceſſary to be a very profound connoiſſeur. Without ſcruple ſuch a ſpirit as this would overthrow every thing, provided he himſelf ſtood. He ſeeks to penetrate objects, but conſiders them in a falſe point of view. He is prompt to ſeize, but every thing eſcapes him in an inſtant. Were he leſs ardent in his deſires, he would be rich. He would be much more ſucceſsful, if his ambition was leſs turbulent. In ſhort, he would be capable of more attachment, with a mind leſs eager. A real ſervice would be rendered to ſociety, if it were poſſible to fix him. A phyſionomy more original

original and better characteriſed I have hardly ever ſeen. To lead ſuch a man, it is at once very eaſy, and extremely difficult. If you betray the ſmalleſt appearance that you mean to direct him, you will profit nothing; but manage him with addreſs, with a certain degree of firmneſs ſeaſonably oppoſe him, make him feel your ſuperiority leſs by words than by effects, and you may be certain that he will not reſiſt you.

H.

MALVIEU.—*See the Plate.*

This ſort of portraits is, in many reſpects, the moſt favourable to phyſiognomical obſervations.

Provided, however, the contours be given with ſufficient clearneſs and accuracy, I ſhould perhaps give an excluſive preference to the profile: but on the other hand it, too, has its difficulties; and particular features, which are generally neglected in a profile, eſcape not even the moſt ordinary painter in repreſenting the full face, or three fourths of it. Whatever be in this, the attitude which reſults from three fourths of the face, is, I think, one of the happieſt, and ſheds the moſt advantageous light over the figure.

You diſcover in it, in all their preciſion, the contours of the forehead, of the cheek, of the chin, of both the eyes, of the noſe, and of the mouth. Is it poſſible, for inſtance, to imagine for this portrait a poſition more expreſſive and more characteriſtic? The contour of the forehead diſcovers leſs prudence than caprice; it forms a contraſt with theſe eyes ſo lively and ſo full of fire. The eye-brows admirably well depict the ingenious artiſt. That bony and broad root of the noſe is the diſtinctive mark of maſculine energy. At the ſame time, there is a want of harmony between the mouth and that decided look: theſe two parts have not been taken at the ſame moment. The mouth ſeems to announce more gentleneſs, goodneſs, and weakneſs, than the reſt of the face.

How

How much to be regretted that premature death, which deprived the arts of talents ſo promiſing! What might not have been expected from an artiſt, who, ſo early in life, painted his own portrait with ſo much boldneſs and preciſion!

I.

QUESNOY.—*See the Plate.*

With the ſlighteſt knowledge of mankind, were the judgment to be formed only from the eye-brows, you would at once declare, that this is not the portrait of an ordinary man.

This is not, indeed, the look of genius, but it is full of ſenſibility and delicacy. There is an expreſſion of dignity and taſte in the noſe. It is a pity the mouth ſhould be concealed and drawn with ſo little preciſion. That forehead ſloping backward, and terminated in a point, ſuppoſes talents, capacity, a diſpoſition to induſtry, and facility in execution.

Before us we have only a fourth copy, but the figure of the face is not for that leſs original, both in the whole, and in the parts taken ſeparately: a clearneſs and a harmony predominate in it, which, on the very firſt approach, captivate our affection. Turned the other way, this portrait, I believe, would pleaſe ſtill more.

Van Dyk, who painted it, preferred the effect of the picture to that of the phyſiognomy. His characters are leſs diſtinguiſhed by the accuracy of detail, than by leading features, by the manner and ſtyle.

Accuſtomed to execute in the grand taſte, he attached himſelf more to the principal form and ſpirit of the face, than to a ſcrupulous exactneſs. He imitated rather as a poet, than as a faithful copyer.

K.

H.————N N.—*See the Plate.*

The expreſſive height of the forehead, and its poſition, which is by far too perpendicular, injure the real character of this portrait, though, in other reſpects, a tolerable likeneſs. But to take it as it is, we muſt always allow to the original a mind clear and diſpoſed to the love of order: a heart generous, frank, incapable of artifice: much application, calmneſs and reflection. We muſt rank him with perſons who have ability without genius, who are firm without harſhneſs, ſtudious without pedantry. A delicate ear, an accurate eye, a judgment which examines in ſilence, activity without buſtle, a noble modeſty, a deſire to oblige. Theſe are qualities which it is impoſſible to overlook in this character, though weakened through the faultineſs of the drawing.

The arch of the forehead and of the ſcull may contain acquired riches, clear and diſtinct ideas; but you muſt not look into it for a creative genius.

To form a judgment of him from the look, this man muſt have had the moſt happy diſpoſitions toward becoming a great artiſt. He perhaps would not have excelled in works of invention; but his good ſenſe, his calmneſs, his application, his energy and perſeverance, would have rendered him uncommonly dexterous in execution: a haſty or ſlovenly piece of work could never be to his taſte.

After this, would you wiſh to ſee, in reality, a perfect model of probity and modeſty, the moſt ſerviceable, grateful, and affectionate of mankind? I muſt refer you to the original of this portrait, Mr. Iſrael Hartmann, now ſettled at Ludwigſbourg.

LECTURE

LECTURE XXIII.

THE PRECEDING SUBJECT CONTINUED.

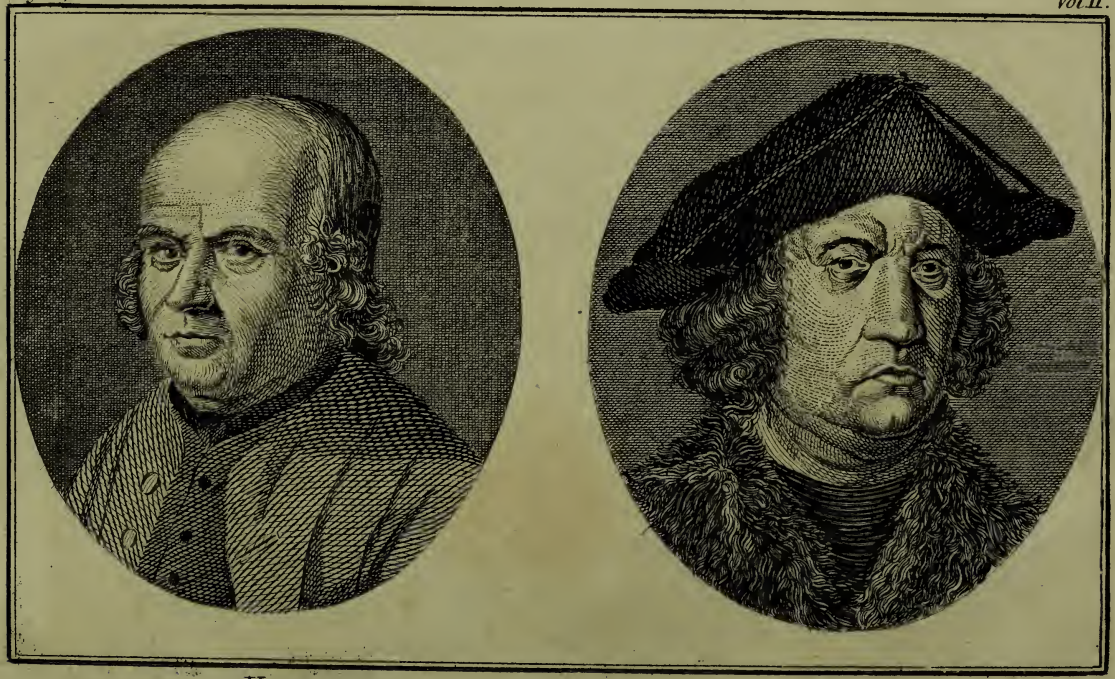
L.

SIR THOMAS MORE.—*See the Plate.*

OPPOSITE is a portrait engraved after the original painting of Holbein in the poſſeſſion of Mr. de Micheln at Bale, and which deſerves to be ranked among the moſt beautiful maſter-pieces of the art.

In vain will any one attempt to ſeize the ſpirit which ſeems to emanate from this wonderful production; it is not in the power of the deſigner, however great his ability, to convey by the graver the expreſſion of an original which conveys the impreſſion of having proceeded from the hand of a ſuperior being. Yet what truth is viſible in this copy! What an air of authenticity! It is not poſſible that this ſhould be the production merely of imagination.

Here is one whom you may confidently call a man, one who merits that appellation. Here is a figure preſented in the beſt poſition



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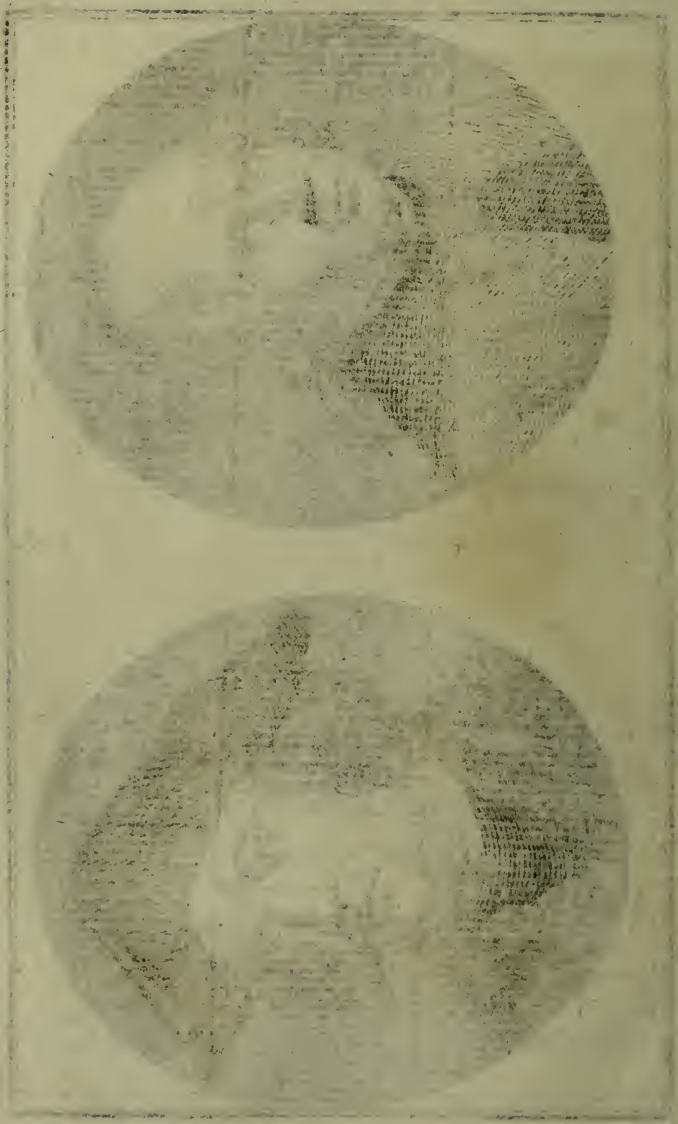
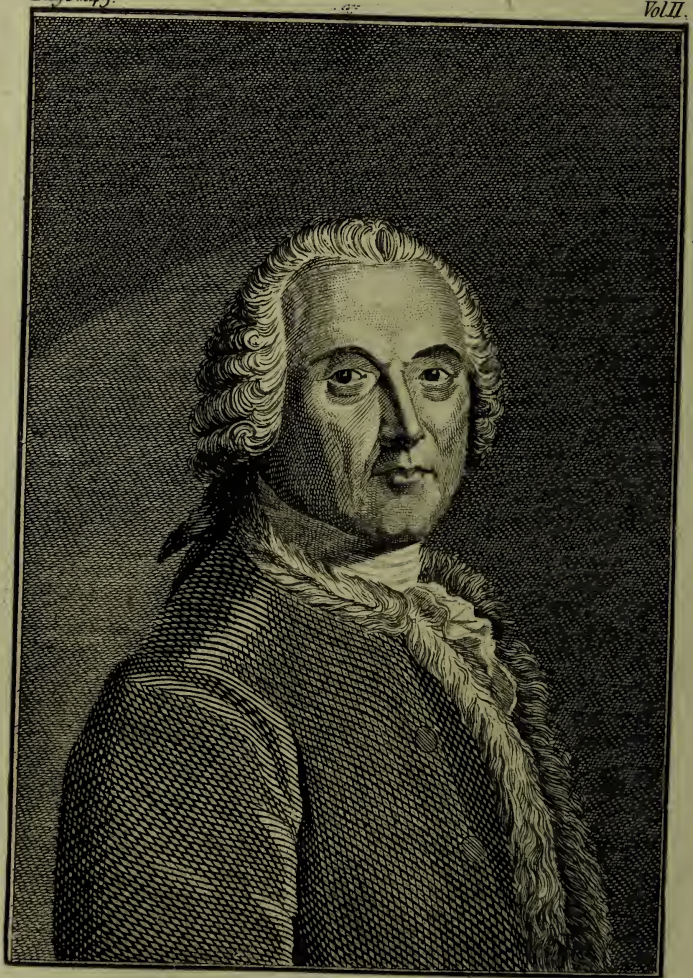




M

Count Stadion

poſition poſſible, and in the moſt advantageous light; though it is to be regretted that the forehead is covered by the hat. All force, all energy, who would preſume to reſiſt that lion-like countenance? How well aſſured is that man of whatever he knows, and of what he ſays! Who will attempt to impoſe upon him? Who dare pretend to lead, to move, to model him at his pleaſure? What unity! what firmneſs and profundity! what manly virtue! what unſhaken prudence! A ſpirit weak, timid, irreſolute, or trivial, could not ſupport the cold diſdain of his ſilence. How that reflecting look penetrates you! With what eaſe he ſees through the jargon of flattery, or that of unmeaning politeneſs! How directly he advances to his object! He cruſhes us into the duſt, and raiſes us up again. Call this declamation, if you pleaſe; with me the word is of no importance. I am convinced that you feel me in the right, whether you have candour enough to allow it, or whether you affect not to ſee what forces itſelf upon your notice.

This face, particularly this large chin, and the thick neck, ſuppoſe a nape uncommonly brawny; and, notwithſtanding this prodigious force (I had almoſt called it the force of a bull), what delicacy of judgment, what ſprightlineſs, what attic ſalt in the mouth, or in the line only which ſeparates it!

I ſhall here ſtop, as, in all probability, I ſhall take occaſion, more than once, to refer to this head.

M.

COUNT STADION, MINISTER OF STATE TO THE ELECTOR OF TREVES.—*See the Plate.*

The ſtateſman, the accompliſhed man of buſineſs of the higheſt importance, who diſpatches it with equal facility, expedition and exactneſs, who effects whatever he will. This is what the eye of a connoiſſeur will inſtantly diſcover in this image.

Theſe eyes arreſt and penetrate you: they remove the reſpectful veil with which you had covered yourſelf in the ante-chamber. The heart expands to that aſſured look: the moment you are in his preſence, you feel encouraged by the gracious manner in which he receives you.

Every eye whoſe upper eye-lid is thus folded upward, whoſe contours are ſo preciſe, ſo ſharp; whoſe lengthened angle terminates thus in a point; I ſay, every eye thus formed, decidedly announces an intelligent activity.

In this copy, the ſprightlineſs which belongs to the character of the original has not been preſerved; but, from the combination of the features, the phyſionomiſt preſently infers it. He perceives the ſource of it in the eye, in the noſe, and eſpecially in the middle point of the lip, and in the folds of the cheek. He will farther diſcover in the angle of the right eye, and the parts adjoining, a gaiety where wit and gentleneſs are united.

The contour of the forehead does not accord with the energy and fire which are diffuſed over the whole form, and which principally ſhine with ſuch brilliancy in that animated eye.

Moſt painters, even he who produced this portrait, the great Tſchbein himſelf, ſeem to neglect the exterior contours of the forehead, and ſatisfy themſelves with conveying the expreſſion of it only.

How inſenſible are they of the ſhock it gives to a perſon of taſte to obſerve a palpable diſagreement between the expreſſion and the contours! Why do they not, in this reſpect, imitate the delightful harmony obſerved by Nature?

It is impoſſible for me to overlook in the parallelism of this face, in the regularity and juſtneſs of its relations, a character of integrity and truth, great capacity, the love of order, much firmneſs, courage and dignity. This character announces itſelf thus from the firſt inſtant: it takes immediate poſſeſſion both of our heart and underſtanding.

In

In the mouth, you may obſerve a ſlight air of diſcontent, which muſt be imputed to the inaccuracy of the drawing.

The left corner of the upper lip is faulty: it ought to have indicated, by a ſlight trait, its connection with the upper lip.

The blunted contour, extending from the right cheek to below the chin, robs this phyſionomy of part of the delicacy which belongs to it.

The qualities which this portrait expreſſes, in the truth and harmony of the whole, are generous goodneſs, elevated ſentiments, and natural greatneſs of ſoul; and it is eaſier to feel, than to convey, theſe different expreſſions.

The portrait, as a work of art, ſeems to me worthy of admiration.

* * * * * *

Here I ſhall beg permiſſion to add a few particulars tending to unfold the character of this diſtinguiſhed perſonage, and which undoubtedly deſerve a place:

Count Stadion, on taking poſſeſſion of his eſtates, found himſelf involved in debt. A ſteward, who was acquainted with the ſtate of his affairs, propoſed to him the means of clearing himſelf, by raiſing the rents of his farms. The count approved of this plan; it procured him money to ſatisfy his creditors. After ſome time he viſited the eſtate, and, to his great aſtoniſhment, found ſeveral of the farms (of which he had lately granted leaſes) advertiſed to be let. On enquiry, he found that the miſchief aroſe from the exceſſive increaſe of rent. Nothing more was wanting to induce him to continue the old farmers, and ordered the full value of the advanced rent which they had paid to be reſtored. This reſtitution amounted to eight hundred pounds.

It is impoſſible to imagine how highly he was reſpected and beloved in his own country. To enjoy his eſteem was to make ſure of the public favour.

It had been propoſed to convert certain diſtricts of arable land in Suabia into foreſt. Had this project been executed, Mr. de Stadion would have been a conſiderable gainer by it, but it met with his hearty oppoſition. 'I am much leſs intereſted,' ſaid he, 'in 'a hundred deer, than in a ſheaf of corn loſt to my poor peaſantry. 'I would rather have the ancient foreſts laid open, and cleared 'for the plough.'

During the winter he found employment for the day-labourers, and the poorer of the peaſants; and, in times of ſcarcity, increaſed their wages. When the revenue officers came to demand the taxes from the common people, he advanced the money for them, to prevent the neceſſity of their running in debt to government. He was often ſeen walking through the villages with a peaſant's child in each hand. The needy and the orphan found in him a father.

The following traits of Count Stadion's character and hiſtory, has been left me by an anonymous correſpondent who was intimately acquainted with him:

'Juſtice, in him, had its principle in a noble diſintereſtedneſs, 'and was ſupported by a firm and manly ſpirit; he diſpenſed it 'with ſeverity, nay even with rigour, when the prevention of evil 'was in queſtion. Humane and beneficent to all, he knew how-'ever to diſtinguiſh thoſe whoſe way of thinking was congenial to 'his own; he had the talent of diſcovering them by a ſpecies of 'divination which might be called inſtinctive, and which ſeldom 'deceived him. A ſworn enemy to hypocriſy, bigotry, and in-

'tolerance,

'tolerance, he laid reſtraint on no man's conſcience, and beſtowed 'his chief regard on the qualities of the heart: he took great care 'to direct the conduct of ſuch as ſolicited his protection and ac-'quaintance. He approved himſelf an able politician, and a 'faithful ſervant, in the diſcharge of his public employments. 'He never could be ſwayed by favour, or the view of intereſt, to 'detach himſelf from a plan which he thought conducive to the 'public welfare. Endowed with uncommon ſagacity, he conſi-'dered his object in every form which it could aſſume, and calcu-'lated every conſequence which might reſult from it. His heart 'was naturally poſſeſſed of exquiſite ſenſibility, and he regarded 'no ſacrifice as too great for him to make, when the happineſs of 'his friends was at ſtake. The Sciences he loved and protected. 'Favourable to agriculture, from a conviction of its importance, 'he encouraged it beſides from taſte: gardening was one of his 'amuſements. Several young perſons, who diſtinguiſhed them-'ſelves by ſuperior talents, were educated by him, and ſent to 'viſit foreign countries with liberal appointments. To ſecure to 'his country the acquiſition of a man of merit, he ſpared neither 'trouble nor expence. His library, his fine collection of pictures, 'his buildings, are ſo many monuments of his erudition, taſte and 'magnificence.

'Count Stadion, after fifty years of faithful ſervice, retired 'from buſineſs and the court, to enjoy, as he ſaid, a little interval 'between life and death. Happy in the ſociety of a few valuable 'friends, he choſe an aſylum in one of his own eſtates, where he 'enjoyed eight happy years more in the boſom of his family, 'and amidſt his dependents, on whom he was continually beſtow-'ing acts of beneficence.

'At the age of ſeventy-eight, this good man terminated his 'career. A life ſo honourable and praiſe-worthy was crowned 'with an end worthy of it He looked forward to his laſt mo-'ment with the reſignation of a Chriſtian, and the firmneſs of a 'Philoſopher. He died univerſally lamented by his dependents, 'regretted by his friends, and his memory is reſpected even by 'his enemies.'

PORTRAIT

N.

A MAN MODEST AND SINCERE.—*See the Plate.*

So wretchedly are the eyes of this portrait drawn, that they muſt paſs for almoſt nothing. We have little more than the ſketch of them; but imagination, from a ſlight examination of the form and air of the face, can eaſily ſupply the deficiency.

Theſe eyes, if we conſider them in relation to their orbit, muſt be little and ſunk; but they will not, on that account, however, appear leſs luminous.

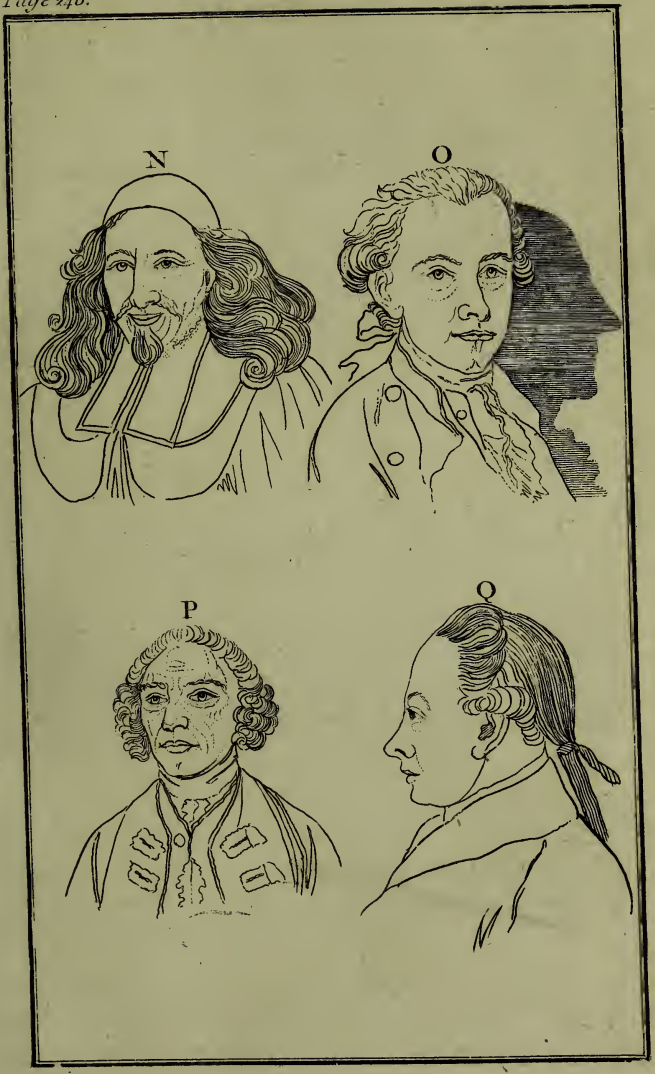
A head like this reflects calmly; it turns its object every way, and meditates upon it with deliberation. It promiſes a man naturally good, gentle, modeſt and ſincere, who unites much ingenuity to the powers of ſpeech. The mouth eſpecially ſeems to juſtify this opinion, which is ſtill farther confirmed by the form of the face, and even by the hair. The deſign of the forehead is too vague and deſtitute of character. Serenity of mind is the only inference to be drawn from it with any degree of certainty.

O.

PORTRAIT AND SILHOUETTE.—*See the Plate.*

How much more expreſſive is the ſilhouette than the ſhaded face, repreſented in the oppoſite Plate!

It is certain, that both of them announce a man eſtimable for his goodneſs, probity, and eagerneſs to oblige; but the phyſionomiſt will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will in preference attach himſelf to the ſilhouette, becauſe it preſents him with greater dignity in the under part of the profile, and more poetical ſentiment in the noſe. Beſides, the form of the face is infinitely more vulgar in the portrait. It wants the unity of the moment, or, to expreſs myſelf with more accuracy, you do not diſcover in it a ſingle moment that is perfectly ſimultaneous. The eyes ſay nothing, aſk nothing, obſerve nothing: they are totally deſtitute of idea.

The attitude and the light appear to me likewiſe very badly choſen: they almoſt entirely deſtroy the effect of the upper eyelid, and cannot poſſibly be in harmony with a noſe ſo prominent as this is.

P.

MAN OF SINGULAR INTEGRITY.—*See the Plate.*

Oppoſite is a moſt original head, admirably hit off, and placed in a good light. In it you perceive the form and the traits of the face in their utmoſt preciſion; and though the noſtrils and eyes be not drawn with perfect accuracy, they deſtroy not the principal character.

We have before us a man of ſingular integrity, candour, and ſenſe, equally active and inventive. Sure of his mark, he will have the courage to deviate from the common track: but never will he tranſgreſs the bounds of modeſty, which is natural to him, nor make any one feel his ſuperiority.

From ſuch a forehead I expect not the talent of poeſy; but will confidently affirm, that we have here an attentive mind, that this man has a turn for reſearch, and will probably apply his induſtry to the mechanical arts.

SPIRIT

Q.

SPIRIT AND INGENUITY.—*See the Plate.*

In this phyſionomy there is much ſpirit and ingenuity, but the drawing is weak and timid.

The contour which extends from the eye down to the chin, and that which bounds the hind-head, promiſed a forehead more ſerious. The upper part of the forehead itſelf required progreſſions delicate and more expreſſive.

At firſt ſight the phyſionomiſt will pronounce, that this profile ought to have been treated with greater boldneſs; that the eye and mouth are by far too timid and childiſh. Strengthen, for inſtance, by a ſingle ſtroke of the graver, the upper eye-lid, and you will reſtore to that face, part of the ingenuity that belongs to it.

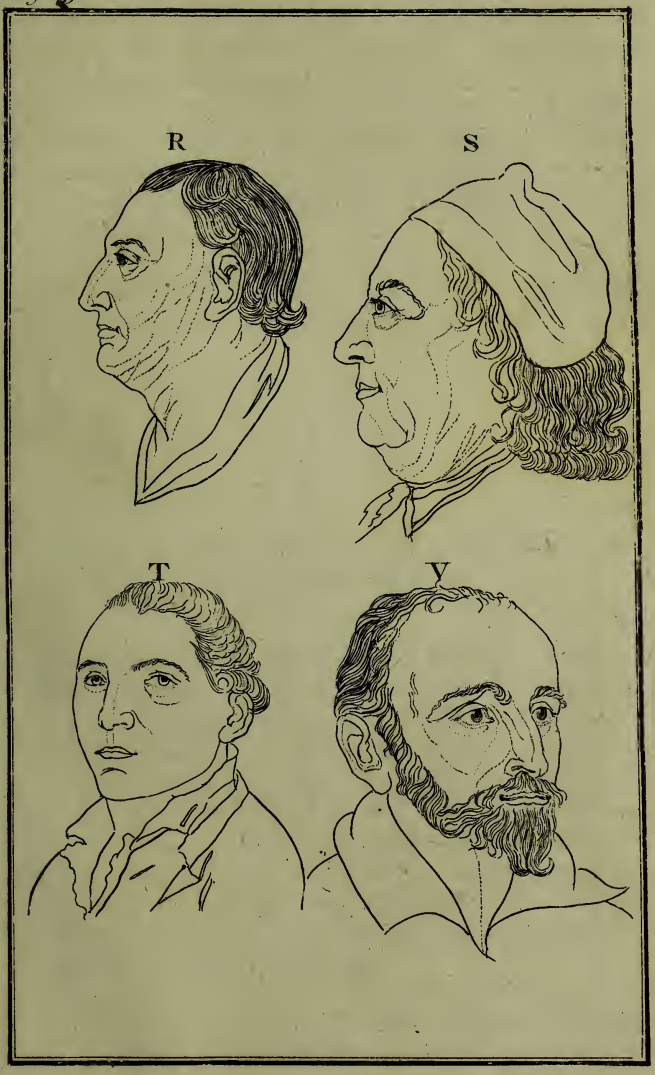
R.

PROFILE OF A THINKING MAN.—*See the Plate.*

Whether this profile be a ſtrong likeneſs, I very much doubt; but however far it may be from the original, I maintain that it cannot have been deſigned after a mean or ordinary man.

The outline of this ſort of heads, it is extremely difficult to hit with perfect accuracy; but an artiſt of the meaneſt ability will hardly miſs it altogether.

Notwithſtanding the feebleneſs of this copy, the principal form is conſpicuouſly apparent. It is the profile of a thinking man, who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who loves and purſues the beautiful, who attaches himſelf to it from taſte. I do not think, however, he poſſeſſes very exquiſite ſenſibility; and, ſuch as he is in this portrait, I ſhould be tempted to aſſert, that he feels according to reaſon; that he is the oppoſite of thoſe ſoft and delicate ſouls, of thoſe romantic and electrical ſpirits, who refer every thing to ſentiment. Beſides, I perceive in this head a productive force which acts not by ſudden ſtarts, but which has occaſion to labour its ſubject, to reflect upon it, to treat it methodically.

In the mouth there is a vacancy abſolutely incompatible with the eye, the noſe, the front, and back part of the head.

S.

A THINKING MAN, WHO REDUCES EVERY THING TO ANALYSIS.—*See the Plate.*

This man too I rank among the thinkers who reduce every thing to analyſis; but his profile by no means reaches the ingenuity and unity of the preceding, which, by its ſtructure and proportions, indicates more ſimplicity and clearneſs of idea, more genius and ability, than are diſcoverable in the one oppoſite. To be convinced of this, you have but to take ſeparately each particular part of the two profiles, the forehead, the noſe, the mouth, the chin, and to compare them with each other. The eye alone might admit of ſome exceptions: that of the laſt face, without being more intelligent, has more vivacity than the other, and ſuppoſes a man more active, more enterpriſing, more perſevering.

The character, taken as a whole, has a tint of harſhneſs, violence, and obſtinacy; but theſe defects are ſomewhat corrected by the *air of the face*, which promiſes a humour more pliant, more complaiſant, and obliging, than the former.

The favourable ſide of this character diſplays itſelf in the eye, the cheek, and the mouth; the reſt is to be found in the other parts of the face, and in its form.

T.

A MAN OF CONSIDERABLE GENIUS.—*See the Plate.*

This is the head of a man of conſiderable genius, but whoſe mind, purely paſſive, confines itſelf to obſervation. We muſt not rank him among the thinkers properly ſo called; he is excluded from this by the forehead, which is too ſmooth and too ſimple; but we cannot help admitting him to paſs for a very intelligent obſerver, of ſingular ingenuity and taſte.

Heads of this claſs ought ever to be drawn in ſuch an attitude, and in ſuch a poſition.

This face poſſeſſes nothing animated; it wants energy, fire, activity, and induſtry: a mind like this was made for *receiving*, not *producing*; that mouth will not ſay a great deal, but all it does ſay will be very much to the purpoſe.

LECTURE

LECTURE XXIV.

THE PRECEDING SUBJECT CONTINUED.

V.

MODEL OF A PROFOUND POLITICIAN, OF AN ENLIGHTENED STATESMAN.—*See the Plate.*

THIS is a kind of face whoſe likeneſs it is almoſt impoſſible exactly to hit, or entirely to miſs: even in the moſt incorrect copy, it will always preſerve a trait of greatneſs very eaſily diſcernible.

Whoever looks on the oppoſite portrait, ſuppoſing him to be unacquainted with the original whom it means to perſonate, will nevertheleſs declare, without heſitation, 'This is a ſuperior 'genius!' and it were the groſſeſt affectation to deny it.

In truth, what depth of underſtanding, what conſummate wiſdom may not be expected from ſuch a phyſionomy? I would venture to hold it up as the complete model of a profound politician, of an enlightened ſtateſman.

This is the man, were I a prince, whom I would chooſe for my prime miniſter. Such is the forehead, the noſe, the eye, the look, which I would wiſh to find in him.

It is true, he is not a poet, nor a philoſopher, nor a mathematician; but let the ſeveral merits of theſe different characters become neceſſary to him, and he will make them all his own.

Examine one by one the forehead, the noſe (though indifferently drawn), the eyes, the eye-brows, the mouth, the ear, and you will find them equally expreſſive.

If the parts, taken ſeparately, be thus ſignificant, how powerful an effect muſt the combination produce!

X.

PORTRAIT OF A MAN WHO ACTS WITH CALMNESS AND INTEGRITY.—*See the Plate.*

The relievo of this portrait is admirable; it is ſo well deſigned, and the light and ſhade ſo happily diſpoſed, that, in theſe reſpects, it may be conſidered as a maſter-piece. In a ſpace ſo contracted, the form and features have all the preciſion, all the harmony, which can be expected from the graver.

I would ſay, as to the character of the original, that he is of a phlegmatic and ſanguine temperament; that he is a friend to order: that he never ſallies beyond his ſphere, but acts always with calmneſs, and as a man of integrity. I would aſſign him only moderate talents; no genius, no productive force.

This judgment I form from the exterior contour which extends from the point of the toupee to the chin: the ear, too, contributes ſomewhat to this deciſion.

THE

X Y

V.

THE DUKE D'URBINO.—*See the Plate.*

In the tenth copy of this head, you ſtill diſcover the ſpirit of Raphael; but, as in moſt of the heads of this great painter, there is wanting exact truth, the details of Nature, and, I have the boldneſs to add, accuracy of deſign.

This criticiſm, however bold it may appear, is, nevertheleſs, well founded; the heads, and particularly the portraits of Raphael, are ſcarcely ever correct in the detail. The noſe is always too near the mouth, and too far from the eye. Almoſt always, and chiefly when he paints ſoft and voluptuous faces, he blends in them leſs or more of his own image; certain forms, and a tint of reſemblance which recal it. This is clearly the caſe with the oppoſite portrait now under inveſtigation. It has ſomething the air of Raphael; and, for this reaſon, you diſcover in it his calm and gentle character, his propenſity to love and pleaſure.

The eye, the eye-brow, the noſe, the mouth, the oval form of the face, every thing is animated with the ſame ſpirit, every thing expreſſes the ſoft recollections of a ſoul employing and feeding itſelf with a beloved object. Even to the very hair, there is not a ſingle particular but what ſuggeſts the idea of a tender and amorous diſpoſition.

It is a great pity that the noſtril and the angle of the lips are drawn ſo careleſsly. Thus it is that negligences of this ſort diſfigure a hundred thouſand portraits, and yet eſcape the ſuperficial obſerver, though they inconceivably injure the expreſſion.

Z.

M * * * * AFTER RAPHAEL.—*See the Plate.*

What has been juſt advanced reſpecting one head by Raphael, is applicable to almoſt all of them. All poſſeſs the ſame inimitable perfections, and the ſame defects.

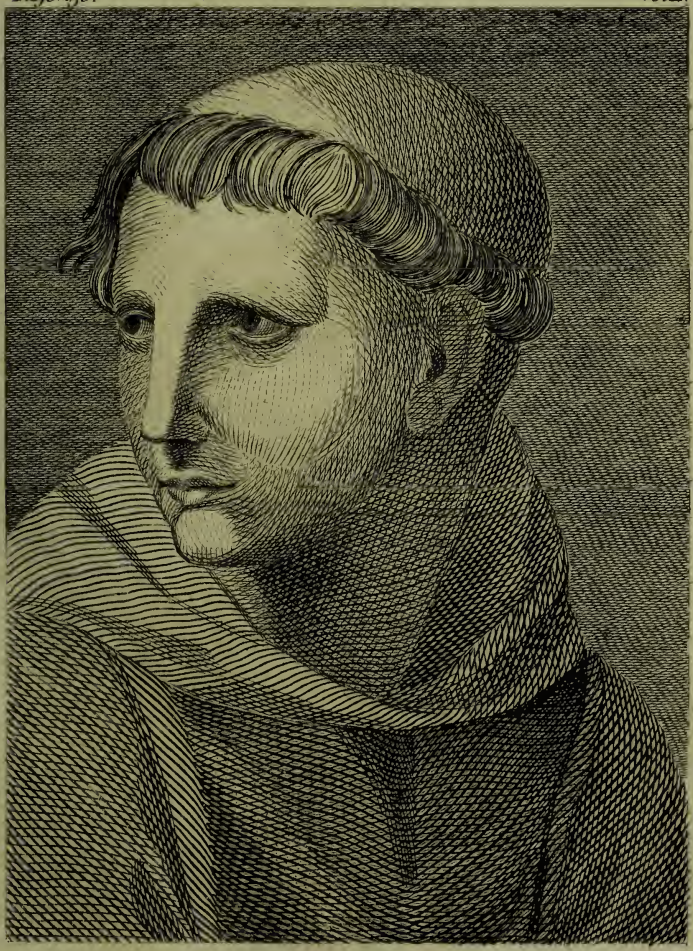
Ye lovers of truth! wherefore diſguiſe what forces itſelf on obſervation, and what no one can contradict? Is it neceſſary to be free from every fault, in order to be a great man? Is it not ſufficient to the glory of Raphael, to have redeemed a few trifling blemiſhes by numberleſs beauties and perfections? I would wiſh to do the ſtricteſt juſtice to his talents, to acknowledge his merit; nevertheleſs, do not let me conceal his defects, but, with a modeſt frankneſs, point them out to the enthuſiaſtic admirer and the ſervile imitator.

Oppoſite is another head which ſtrikes by its character of greatneſs, by a happy mixture of calmneſs and reſolution, of intrepidity and gentleneſs.

It is much more thinking and decided than the preceding, but at the ſame time leſs poetical, and leſs formed for love. The noſtril excepted, that noſe is almoſt ſublime; and yet it could not be ſo by the ſide of ſuch an eye. The expreſſion of the eyes is never either true or ſublime, when in ſuch an attitude the upper eye-lid entirely diſappears.

The obliquity of the mouth we muſt impute to the copier, and ſhall only add, that a collection of ſuch ſhaven heads, preſented in this attitude and in this light, would be infinitely intereſting to the phyſiognomical obſerver.

HENRY



Z

HENRY FUSELI.

From Lavater

A. A.

HENRY FUSELI.—*See the Plate.*

Oppoſite is a character given in a very ſuperior ſtyle, a face drawn with all poſſible preciſion.

If you would draw as a phyſionomiſt, you muſt deſign in this manner. All the features are of inconteſtable truth; they are ſo many diſtinct perceptions, in which every thing is poſitive, in which nothing is altered or affected.

The painter has forgotten himſelf, and given undivided attention to Nature alone, whoſe faithful interpreter he ought to be. It was hardly poſſible, without doubt, to catch all the ſpirit of a face ſo original; but the copy is a ſufficient proof that the deſigner was filled with his object, that he ſtudied it, and employed every effort to ſubject it to his pencil It was his wiſh to imitate Nature as cloſely as ſhe can be imitated by art; it was his wiſh to preſerve the vivacity of the eyes, the expreſſive curve of the upper eye lid, that of the mouth, that of this energetic noſe, which alone announces at once the extraordinary man.

The artiſt has executed his taſk; yet, his very exactneſs, and his ſcrupulous fidelity, have, in my opinion, produced ſome touches which appear rather too ſtrong.

It now remains that I ſhould characteriſe this phyſionomy—and much, very much, I have to ſay of it:

The curve, which deſcribes the profile in whole, is obviouſly one of the moſt remarkable; it indicates an energetic character which ſpurns at the idea of trammels. By its contours and poſition, the forehead is more ſuited to the poet than the thinker; I trace in it more force than gentleneſs; the fire of imagination, rather

rather than the coolneſs of reaſon. The noſe ſeems to be the ſeat of an intrepid genius. The mouth promiſes a ſpirit of application and preciſion; and yet it coſts the original the greateſt effort to give the finiſhing touch to the ſmalleſt piece.

His extreme vivacity gets the better of that portion of attention and exactneſs with which Nature endowed him, and which is ſtill diſtinguiſhable in the detail of all his works. You will even ſometimes find in them a degree of finiſhing almoſt over curious, and which, for this reaſon, forms a ſingular contraſt with the boldneſs of the whole.

Without my telling it, any perſon may perceive, that this character is not deſtitute of ambition, and that a ſenſe of his own merit eſcapes him not.

It may alſo be ſuſpected that he is ſubject to impetuous emotions; but will any one declare that he loves with tenderneſs, with warmth, to exceſs? However, there is nothing more true; though, on the other hand, his ſenſibility has occaſion continually to be kept awake by the preſence of the beloved object: abſent, he forgets it, and troubles himſelf no more. While near him, the perſon to whom he is fondly attached, may lead him like a child; but quit him, and the moſt perfect indifference will follow. In order to be carried along, he muſt be rouſed, be ſtruck. To him the ſlighteſt complaiſance is an effort, though capable of the greateſt actions. His imagination is ever aiming at the ſublime, and delighting itſelf with prodigies. The ſanctuary of the graces is not ſhut againſt him, but he has no great ſkill in ſacrificing to them, and gives himſelf very little concern about it. He ſeldom reaches the ſublime, though formed to feel it. Nature intended him for a great poet, a great painter, a great orator; but, as he himſelf expreſſes it, 'Inexorable Fate does not always proportion the will 'to our powers; it ſometimes aſſigns a copious proportion of will 'to ordinary minds, whoſe faculties are very contracted; and 'frequently aſſociates with the greateſt faculties a will feeble and 'impotent.'

ADDI-

B. B.

ADDITIONS.

Phyſiognomy, or what is very nearly the ſame, the knowledge of man, would gain infinitely, if a perſon, of whom a good likeneſs is given, could be judged of beſides from his works. I ſhall endeavour to collect ſome eſſays of this ſort.

In the preceding article having examined the image of a man remarkable for his character and his talents, I ſhall now preſent to the reader a few of his productions. Conſidered as ſuch, and as works of art, they will furniſh me, in both reſpects, with reflections intereſting and uſeful to the end I have in view.

A.

BRUTUS AFTER FUSELI.—*See the Plate.*

Firſt, here is a Brutus, at the inſtant when the ghoſt appears to him.

The copy has been cruelly disfigured, eſpecially in what regards the mouth and root of the noſe; but whatever may be its defects, a vigorous mind alone could have ſeized a character of ſuch force.

The terror painted on this face proclaims a ſoul filled with agitation and uneaſineſs, yet ſtill poſſeſſing itſelf ſufficiently to think and to reflect. Uncertainty, boldneſs, contempt and fear, are legible in the eye, and the mouth. The contours of the eyes, the eye-brows, and the noſe want correctneſs and dignity, but a character of greatneſs is ſtrikingly apparent in the whole taken together, which does honour to the feeling and the efforts of the deſigner. Particularly in the chin, there is an expreſſion of obſtinacy, courage, and haughtineſs.

B.

MARY THE SISTER OF MARTHA.—*See the Plate.*

Here is a mixture of gentleneſs and harſhneſs, of enthuſiaſm and ſenſuality.

The forehead and the noſe are too coarſe, and never could be in accord with the mild and docile character of a diſciple of our bleſſed Saviour.

The eye, on the contrary, expreſſes perfectly well a religious attention, great mental vigour; if it did not terminate too much in a point, it might be held up as the model of an energetic and ſpiritual eye.

The mouth is much too coarſe; the corner of the lips, in particular, wants truth and correctneſs; but this defect muſt be imputed to the copyer, notwithſtanding which, we muſt allow that this mouth preſerves an air of devotion, languor, and tenderneſs.

In my opinion, the eye-brow is the beſt managed part of the face.

The attitude of the hand is very fortunate, and happily ſerves to mark the calmneſs of attention; but it is badly deſigned: too weak and too delicate for the hand of a man, it has neither the grace nor pliancy of the beautiful hand of a woman.

In general all theſe traits are too ſtrong for a female figure. The ear alone deſerves to be excepted: I trace in it both delicacy and preciſion; but it is too far from the noſe, beſides ſomewhat too large, and badly placed.

SAINT

Fuſili delin. *Barlow ſculp.*

S.t JOHN.

From Lavater.

C.

SAINT JOHN.—*See the Plate.*

Saint-John-Baptiſt in the ecſtaſy of contemplation: 'This is 'the Lamb of God.'

It would be ſuperfluous to criticiſe the eye, and particularly the upper eye-lid. This trait is evidently extravagant, affected, and deſtitute of truth; however, it conveys the idea of the deſigner.

The forehead, and the bandage which covers it, is totally without meaning.

Undoubtedly the noſe announces great delicacy of judgment: but nothing in it ſuggeſts the ſublime character of a prophet, or the tranſports of a love purely divine.

The mouth is drawn without any preciſion; the upper lip is ſomething more than whimſical, and yet both the one and the other expreſs the deſire of a ſoul whoſe affections are ſet on things above, and which has renounced all the vanities of this world.

The chin, the part below it, and the neck, are equally expreſſive of this pious elevation.

Is it not deeply to be lamented, that a man, full of genius and energy, will not take the trouble to ſtudy attentively every part of the face after Nature? How can it be expected that, without knowing her, any one ſhould imitate her well? Without the truth of Nature, genius ſinks to little or nothing, and energy becomes weakneſs whenever it ceaſes to be natural.

How many young artiſts might have riſen to the height of the moſt diſtinguiſhed maſters, had they ſet out with ſtudying correctneſs; had they liſtened to the voice of truth, rather than followed the wanderings of a wild imagination!

D.

SATAN.—*See the Plate.*

What a ſingular production! It proves at leaſt, beyond contradiction, the extraordinary powers of the artiſt; it announces a man filled with his ſubject, preſſing toward the mark, and making every effort to attain it; prompt in ſeizing an idea, and eager to bring it forward. At once you feel what muſt have paſſed in his mind at the moment when he gave himſelf up to this compoſition; but the ſmalleſt reflection is ſufficient to the calm obſerver to diſcover its defects: he ſees in it a borrowed and affected manner: that original ſin of all painters who have genius, or who imagine that they have it.

One is eaſily perſuaded that this image repreſents a being powerful, extraordinary, more than human, the ſworn enemy of every thing that belongs to gentle ſimplicity and dignity of ſentiment.

Harſhneſs and obſtinacy are engraven on that front of braſs.

The ſame character is alſo viſible in the eye-brow, if that name may be given to the capricious trait which the painter has ſubſtituted in its place.

The eyes are menacing from rage and malignity; but they are at the ſame time diſturbed by fear. That look indicates agitation from ſome unexpected diſcovery.

The upper part of the noſe expreſſes violence; the lower announces a judicious mind, but ought to expreſs more malignity and fury.

In

SATAN.

From Lavater.

In the mouth the manneriſt is apparent. In this copy it is weak, though it be not ſo in the original: here it expreſſes fear rather than contempt. The under lip is by much too good.

The chin, too, ought to have been better characteriſed: compared with that terrible forehead, it is too gentle and attractive; it ſhould have been broader, firmer, a little awry, and projecting.

You cannot however, under theſe disfigured traits, but diſtinguiſh the fallen angel: ſtill you perceive ſome traces of his ancient greatneſs; and in this conſiſts, if I miſtake not, the principal merit of the piece.

E.

ABEL AND CAIN.—*See the Plates.*

The death of Abel, the firſt victim ſacrificed to envy, furniſhes a bold ſubject for the pencil of our artiſt; and ſuffering innocence, under the form of a hero, is here repreſented in manly and energetic traits.

In all the works of this painter, the ſame vigorous touch is diſcernible. A manner feeble or pitiful were altogether unſuitable to his original genius. In his deſigns, you remark rather a ſort of tenſion, which, in truth, is not common, but which he ſometimes puſhes to extravagance, even at the expence of correctneſs.

F.

MAGICIAN BALAAM.—*See the Plate.*

Even without our knowing what it is intended to repreſent, this figure muſt ſtrike; and ſurely it is not the production of an ordinary genius.

A ſingle

A ſingle deſign ſuch as this announces more than a methodical artiſt, more than an artiſt merely intelligent. And if I further add, that this figure repreſents the magician Balaam on the ſummit of the mountain bleſſing the children of Iſrael whom he intended to curſe, could any one refuſe to the author a genius kindled with the fire of a Michael-Angelo?

G.

A REAL SCENE IN THE HOSPITAL OF S. SPIRITO AT ROME.
See the Plate.

Fury and force, an energy uniformly ſupported, and ever active; this is what diſtinguiſhes moſt of the figures and compoſitions of this maſculine genius.

Spectres, demons, and madmen; fantoms, exterminating angels; murders and acts of violence; ſuch are his favourite objects; and yet, I again aſſert it, no one loves with more tenderneſs.

The ſentiment of love is painted in his look; but the form and bony ſyſtem of his face characterize in him a taſte for terrible ſcenes, and the energy which they require.

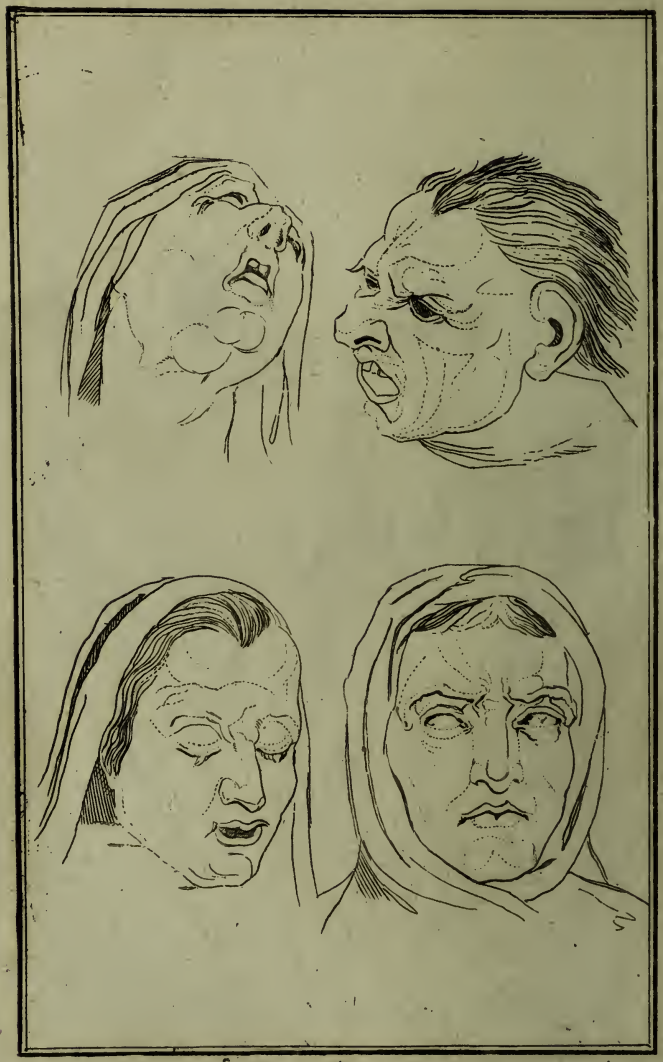
H.

THE WITCH OF ENDOR.—*See the Plate.*

This face preſents a mixture of greatneſs and littleneſs, of originality and caricature. The attitude of her expreſſes energy and aſtoniſhment.

The figure, which repreſents the Spirit of Samuel, is in every reſpect admirable.

Saul's



1

Saul's figure equally claims the higheſt praiſe, and is perfectly ſuitable to the hero whom we ſee fainting in the arms of a ſoldier inured to dreadful ſcenes.

CALMNESS AND WISDOM.—*See the Plate.*

Here is finely pourtrayed the image of Calmneſs and Wiſdom, and may ſerve as a contraſt to the preceding Plate.

I.

FOUR HORRIBLE FACES FROM DANTE'S HELL.—*See the Plate.*

All of theſe expreſs the moſt horrible ſufferings; notwithſtanding which, even in this ſtate, they announce characters naturally energetic, though deſtitute of true greatneſs. For inſtance, the forehead of fig. 3. could not poſſibly belong to a diſtinguiſhed man.

Thoſe are not ordinary ſinners; they are men rugged and relentleſs, who never knew what pity was—and therefore without mercy has judgment been pronounced againſt them.

K.

SALOME AFTER FUSELI.—*See the Plate.*

Though the oppoſite print be one of our artiſt's earlieſt productions, you at once diſcover in it his taſte and his manner.

The face of the daughter of Herodias is neither ſufficiently young or feminine. The eyes and the noſe, without being beautiful, are not however deſtitute of dignity.

The

The too narrow forehead, which indicates obſtinate inſenſibility, can produce a good effect neither for the phyſionomy, nor as a picture; beſides, it forms a ſingular contraſt with the length and delicacy of the hand. The look expreſſes a ſtupid aſtoniſhment, which is not even that of fear.

The head of Saint John is at leaſt forty years too old. In truth, I obſerve in it a noble energy, but not by far the ſublimity 'of the 'greateſt of thoſe who are born of woman.'

Such noſes are too feeble, too timid for energetic characters. An arch, which riſes thus in the middle of the noſe, always ſuppoſes a weakneſs of temperament and a want of courage.

Though the under part of the face be badly drawn, there is a great deal of expreſſion and truth in the phyſionomy of the attendant. Terror and anguiſh are painted on the manly face of that other perſonage, whom I take to be one of the friends of Saint John.

L.

ELIJAH BESTOWING HIS BENEDICTION.—*See the Plate.*

Oppoſite is another figure full of fire, of dignity and energy; but, in reſpect of truth and correctneſs, defective.

I preſume it perſonates a patriarch, or prophet, beſtowing his benediction.

It is impoſſible for any thing to convey more ſolemnity than this face. If that mouth had anathemas to pronounce, it would ſtrike terror into the moſt obdurate hearts. What human being could reſiſt the adjuration of ſuch a perſon?

L

Barlow Sculp.

after P. MIGNARD.

From Lavater.

Barlow sculp.

CHRIS T.

From Lavater.

M.

HEAD OF CHRIST.—*See the Plate.*

There is no ſubject, even to a head of Chriſt, in which our artiſt does not blend an air of ſavageneſs; and the model of patience bears here the character of vehemence. This head is not a deſign of Mr. Fuſeli's, but is copied by him from an ancient picture of Andrea Verrocchio.

The oblong ſquare of this face adds nothing aſſuredly to the expreſſion of its grief. On the contrary, the leſs harſh the forms are, the better they expreſs the afflictions of the ſoul; the more ſuſceptible they are of dignity and energy. Great internal force may very well ſubſiſt without vehemence.

The noſe alone, and the gentleneſs depicted in it, certainly required a form of face totally different. This head preſents only the grimace of a forced character, an aſſemblage of traits abſolutely heterogeneous.

N.

COUNT EZZELIN MUSING OVER THE BODY OF MEDUNA, SLAIN BY HIM FOR INFIDELITY.—*See the Plate.*

The richneſs of this compoſition takes nothing away from its ſimplicity. It is a knight who has juſt aſſaſſinated his miſtreſs. Fettered by remorſe of conſcience, accuſed by the preſence of his victim, he deplores his madneſs, without repenting; he deteſts it, and yet ſtill applauds himſelf for it.

A character of such force was capable of committing a premeditated crime in cold blood. Before giving himself up to it, he beheld it not in all its blackness: and even after the fatal blow, he does not yet feel it in all its foulness.

CHRIST AT THE SEPULCHRE.—*See the Plate.*

I cannot finish better than with this beautiful composition of Raphael, drawn from memory.

This copy at once pronounces the eulogium of our artist's genius and sensibility; and, after the many proofs I have produced of his ardent imagination, one was wanting to establish his gentle and loving character.

Is it not self-evident that this piece is singularly delicate? Every thing in it breathes tranquillity, softness, tenderness. You love to hang over it; you feel an inclination to assist the persons employed in rendering to our Saviour services so truly affecting.

LECTURE XXV.

DEMONSTRATION OF THE HOMOGENITY, THE HARMONY, AND UNIFORMITY OF THE ORGANIZATION OF THE HUMAN BODY.

IN all her organiſations, Nature operates from the interior to the exterior; every circumference in her bends towards a common centre. The ſame vital force which makes the heart beat, puts in motion alſo the extremity of the fingers. One and the ſame force has arched the ſcull and the nail of the toe. Art only aſſorts, and in that differs from Nature. This laſt forms a whole of one piece, and at a ſingle caſt. The back unites itſelf to the head; the ſhoulder produces the arm; from the arm ſprings the hand; and the hand, in its turn, ſends out the fingers.

Univerſally the root riſes into the ſtem, the ſtem puſhes out the branches, the branches produce the flowers and fruit. One part is derived from another as from its root. They are all of the ſame nature, all homogeneous. Notwithſtanding all theſe relations, the fruit of branch *a*. cannot be that of branch *b*. much leſs the fruit of another tree. It is the determinate effect of a given force; and it is thus Nature uniformly acts. For this ſame reaſon, the finger of one man never could be exactly adjuſted to the hand of another

man. Each part of an organic whole is of a piece with the combined whole, and bears the character of it. The blood which flows in the extremity of the fingers has the character of the blood which circulates in the veins of the heart.

The ſame thing holds with reſpect to the nerves and the bones; all is animated with one and the ſame ſpirit. And as every part of the body is found to have a relation to the body to which it belongs; as the meaſure of a ſingle member, of a ſingle little joint of the finger, may ſerve as a rule for finding and determining the proportions of the whole, the length and breadth of the body in all its extent; alſo, in like manner, the form of each part ſeparately taken, ſerves to indicate the form of the combined whole.

All becomes oval, if the head be oval; if it be round, all is rounded; all is ſquare, if it be ſquare. There is only one common form, one common ſpirit, one common root. Hence it is that every organic body compoſes a whole, from which nothing can be taken away, and to which nothing can be added, without deſtroying the harmony, without producing diſorder or deformity. Every thing pertaining to man is derived from one and the ſame ſource. Every thing is homogeneous in him: form, ſtature, colour; the hair, ſkin, veins, nerves, bones; the voice, gait, manners, ſtyle, paſſions, love and hatred. He is always one, always the ſame. He has his ſphere of activity in which his faculties and ſenſations move. He has the power of acting freely in this ſphere, but he has not the power of tranſcending its limits.

I allow, however, that every face changes, however imperceptibly it may be, from one moment to another, even in its ſolid parts; but theſe changes are ſtill analogous to the face itſelf, analogous to the meaſure of mutability, and to the proper characters which are aſſigned to it. It can change only after its own manner, and every affected, borrowed, imitated, or heterogeneous movement, ſtill preſerves its individuality, which, determined by the nature of the combined whole, belongs only to that particular being, and would no longer be the ſame in one different.

I almoſt

I almoſt bluſh for the age I live in, that I am under the neceſſity of inſiſting on truths ſo palpable.

What will poſterity ſay, when it obſerves me obliged to take ſo much pains to demonſtrate this propoſition ſo evident, and yet ſo frequently denied by ſome who would paſs for philoſophers. 'Nature amuſes not herſelf in matching detached parts; ſhe compoſes at a ſingle caſt; her organiſations are not in-laid work.' Her plans are the production of one and the ſame inſtant. There is always the ſame ruling idea, the ſame ſpirit makes itſelf felt even in the minuteſt details; it extends through the whole ſyſtem, and pervades every branch of it. Such is nature in all her works. On this principle it is that ſhe forms the ſmalleſt of plants as well as the moſt ſublime of human beings.

A production reſembling moſaic work, and all whoſe parts are not derived from one common ſtem, which transfuſes its ſap to the remoteſt branches, is the production neither of ſentiment nor of Nature. You will find nothing of energy, of truth or nature, but in that whoſe expanſions grow out of the very body of the ſubject: it alone will produce admirable, univerſal, permanent effects.

All my phyſiognomical reſearches will be uſeleſs, and I ſhall have loſt my labour, unleſs I ſucceed in combating an abſurd prejudice, unworthy of the age we live in, and no leſs contrary to ſound philoſophy than to experience, namely, 'That Nature collects from different quarters the parts of the ſame face.' Notwithſtanding, however, I ſhall think myſelf amply rewarded for the trouble, if I am ſo happy as to demonſtrate, once for all, the homogeneity, the harmony, the uniformity of the organiſation of our body; if I am ſo happy as to eſtabliſh this truth by irrefutable evidence.

The human body may be conſidered as a plant, of which every part preſerves the character of the ſtem.

A propoſition ſo ſelf-evident, I cannot repeat ſo often as it is neceſſary; becauſe it is attacked indifferently on all hands; becauſe it

it is inceſſantly inſulted both in word and deed, and inceſſantly violated by authors and artiſts.

In this reſpect, the moſt eminent maſters preſent me with the moſt ſhocking incongruities. I am unacquainted with a ſingle one who has thoroughly ſtudied the harmony of the contours of the human body: not even Pouſſin, not even Raphael. Claſs, in their pictures, the forms of the face; oppoſe to them analogous forms taken from Nature—or, to expreſs myſelf in other words, draw, for inſtance, their contours of foreheads; look for ſimilar ones in nature, and then compare the progreſſions of the one and the other, and you will find a deficiency of reſemblance—a deficiency which you could not have ſuppoſed in the firſt maſters of the art.

I ſhould, perhaps, allow, if I except the lengthening and the tenſion of the figures, eſpecially of human figures, to Chodowiecki moſt ſentiment for homogeneity; but it is only in caricaturas—I mean to advance, that he ſucceeds in expreſſing the coherence of the parts and of the traits in grimaced ſubjects, in characters overcharged or burleſqued. Juſt as there is a homogeneity for beauty, ſo is there one alſo for uglineſs. Every ſingular figure has a ſpecies of irregularity peculiar to itſelf, and which extends to all the parts of the body, juſt as all the actions of a good man, and the bad actions of a villain, ever preſerve the character of the original, or at leaſt ſavour of that character.

Poets and painters, at leaſt the greateſt part of them, pay little or no attention to this truth, which, however, may be of ſuch infinite ſervice in the cultivation of the fine arts. The moment we perceive in any ſubject incongruous parts, that moment our admiration ceaſes.

Why has no perſon hitherto taken it into his head to aſſociate eyes of a different colour in the ſame face? Such an abſurdity would not be more ridiculous than that of introducing the noſe of a *Venus* into a face of *the virgin*; an abſurdity which is every day committed, but which does not the leſs for that offend the obſerving eye of the phyſiognomiſt.

A man

A man of the world has assured me, that, at a masked ball, a nose of pasteboard only, put it out of the power of his most intimate friends to discover him. So true it is that Nature revolts against every thing foreign to herself.

Take, if you think proper, in order more clearly to elucidate the fact, a thousand silhouettes exactly designed. Begin with classing the foreheads only, (I shall shew in proper time and place, that, after some signs exactly determined, all real and possible foreheads may be referred to certain classes, the number of which does not extend to infinity;) I say, begin with classing separately the forehead, the nose, the chin; afterwards collect the signs of one particular class, and you will unquestionably find that such a form of nose never supports a forehead of such another form heterogeneous to it; that such a species of forehead is ever associated with such a nose of an analogous species.

This examination might be extended equally to the other parts of the face; and they would support it, if the moveable parts had more stability, if they were less subject to contract borrowed airs, which are not the effect of the primitive form, of the productive force of Nature, but that of disguise or of constraint.

I shall collect, in some particular prints, examples which will serve as a complete confirmation of these principles. I satisfy myself, at present, with relating the simple result of my researches.

I have never found, among a hundred foreheads which appear rounded in the profile, a single one which presented an aquiline nose, properly so called. I do not recollect, in the same number of square foreheads, or which approach that form, one whose progressions are not marked by profound cavities.

When the forehead is perpendicular, never does the lower part of the face present parts strongly bent into a circular form, unless it be perhaps the part below the chin. When the form of the face is perpendicular, and supported by bones strongly compacted, it never admits of eye-brows very much arched.

If

If the forehead advances, the under lip generally projects; only this rule is not applicable to children.

Foreheads slightly curved, and yet sloping very much backward, cannot admit of a little turned up nose, whose contour presents in profile a marked excavation.

The nearness of the nose to the eye always settles the distance of the mouth.

The greater the distance between the nose and the mouth, the smaller also will be the upper lip. An oval form of face almost always supposes lips plump and well designed.

Other observations of the same kind, which I have collected, still need to be confirmed by experience: but here is one whose evidence is striking, and which will prove to every mind capable of feeling and of seizing the truths of physiognomy—'How simple 'and harmonious Nature is in her formations, how uniformly she 'rejects patch-work.'

Take the silhouettes of four persons acknowledged to be judicious: separate the parts of each; and of these detached sections compose a whole so nicely adjusted, that the joining shall not appear. With the forehead of the first silhouette assort the nose of the second; add to them the mouth of the third, and the chin of the fourth, and the result of these different signs of wisdom will become the image of folly; for at bottom all folly, perhaps, is only an heterogeneous incoherence.

It will be said, that these four faces could not 'be heterogene-'ous, if they all belonged to men of sense.' Be it so: let them have been such or not, the junction of their decomposed features will not the less produce an impression of folly. Those, therefore, who maintain that it is impossible to judge of the whole of a profile from one of its parts only, from a simple detached section; I say, such persons would be founded in their assertion, if Nature, like Art, satisfied herself with piecing up her works. But the compositions of art are arbitrary, whereas Nature ever acts according

to

to permanent laws. Should it happen that a man of good ſenſe fall into madneſs, ſuch a revolution is immediately announced by heterogeneous ſigns. The lower part of the face lengthens; the eyes take a contrary direction from that of the forehead; the mouth can no longer remain ſhut; or elſe the features undergo ſome other derangement which makes them loſe their equilibrium. Indeed, the accidental madneſs of a man naturally judicious, will manifeſt itſelf by a want of harmony, by an incoherence of the features of the face. If we are deſired to judge from the forehead only, we muſt venture no further than to ſay—'Such was the 'natural capacity of this man, before his face was changed by 'extraordinary cauſes.' But if the whole face be exhibited, it will not be difficult to determine the radical character, and to diſtinguiſh what the man formerly was, from what he actually is.

You muſt begin with ſtudying the harmony of the conſtituent parts of the face, if you wiſh to ſtudy phyſiognomy with ſucceſs; for, without this preliminary branch of knowledge, your utmoſt efforts will prove fruitleſs.

It is impoſſible for any one to make progreſs in the ſcience of phyſiognomy, or poſſeſs its true ſpirit, who is not endowed with a kind of inſtinct for perceiving the homogeneity and the harmony of Nature; who poſſeſſes not that accurate tact, which ſeizes at the firſt glance every heterogeneous part; in other words, every thing in a ſubject which is only the work of art, or the effect of conſtraint.

Far removed from the ſanctuary of this divine ſcience be all thoſe who, deſtitute of the feeling to which I allude, dare to call in queſtion the ſimplicity and harmony of Nature; all thoſe who, conſidering an organized body as a piece of chequered work, repreſent Nature as a compoſitor for the printing-preſs, picking the characters out of different caſes. The ſkin even of the ſmalleſt inſect has not been woven in this manner; how much leſs the maſter-piece of all organiſations—the human body!

He who dares to doubt reſpecting the immediate progreſſion, the continuity, the ſimplicity of the organical productions of

Nature, is not formed for feeling her beauties, nor consequently for estimating those of art, the imitator of Nature.

I beg pardon of the reader, if I express myself with too much warmth; for my subject hurries me along, and what I advance is of the greatest importance.

The knowledge of the homogeneousness of Nature in general, and of the human form in particular; the prompt feeling which impels us instantaneously to form a judgment of both the one and the other, as it were, instinctively, furnish us with the key of all truth. Is any one, on the contrary, destitute of this knowledge, of this feeling? He has only false ideas of things. I must impute the many caprices and extravagancies which are to be found in works of art, in the productions of genius, and in our actions and decisions, to ignorance and the want of instinctive feeling. Hence the scepticism, the incredulity, the irreligion of the present age.

Can he who allows the homogeneity of Nature, and who possesses the feeling of it, possibly be an infidel? Can he refuse to believe in the Father and in his blessed Son? Must he not acknowledge the most perfect agreement, the most divine harmony; one and the same spirit of unity and simplicity in Nature and in Revelation, in the conduct of our Saviour and that of his apostles, as well as in the precepts which they have left us? Where finds he the appearance—what do I say—where finds he the possibility of an incoherence?

To the human physionomy let this principle be applied. It will continue no longer a problem, after one is intimately convinced of the homogeneousness of the human form, after it becomes perceptible on the first glance, after it is felt sufficiently to refer to the want of this character, the infinite distance which separates the works of art from the works of Nature. Be possessed of this feeling, this instinct, or this tact, distinguish it by what name you please, and you will allow to every physionomy only the just measure of faculties of which it is susceptible, and you will act upon each individual according to its capacity, and you will never

never be tempted to aſcribe to a character heterogeneous qualities, which could not belong to it.

Faithful to the rules of Nature, you will work after her; you will exact no more than ſhe has given; you will reject only what ſhe has rejected. It will be eaſy for you to diſtinguiſh in your wife, in your children, in your pupil, in your friend, every trait which is ſuitable to him, in virtue of the organiſation of Nature.

By acting with prudence on this original ſtock, by giving direction to the capital faculties ſtill ſubſiſting, you will be able to reſtore to the propenſities of the heart, and to the traits of the phyſionomy, their firſt equilibrium. In general, you will conſider every tranſgreſſion, every vice, as a derangement of this harmony. You will admit that every deviation produces on the exterior form alterations which cannot eſcape the eyes of the quick-ſighted; you will allow that vice deforms and degrades man, created after the image of God.

If the phyſionomiſt is penetrated with theſe feelings and with theſe ideas, who will form a more accurate judgment than he of the actions of man, and of the works of art? Will any one ſuſpect him of injuſtice? Will not his deciſions be founded on proofs that are irreſiſtible?

I ſhall here conclude this Lecture; and, in order to guide with more certainty the judgment of the reader, ſhall proceed to exhibit (as Additions) a new ſeries of Portraits. They ſhall be examples to juſtify the rules laid down, and at the ſame time to indicate the deviations.

LECTURE XXVI.

ADDITIONS.

NEW SERIES OF PORTRAITS.

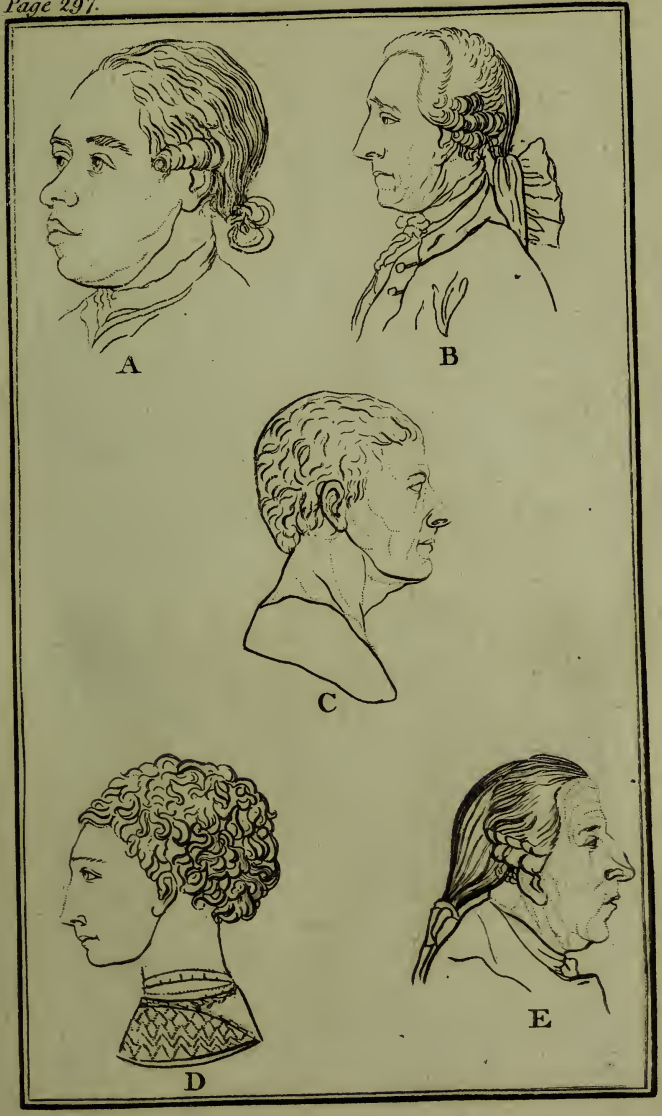
A.

AN HONEST MAN, INCAPABLE OF ACTING FROM MALIGNITY.
See the Plate.

FIRST, here is a head in which the noſe and mouth are found in the moſt perfect harmony. The forehead is almoſt too good for the under part of the face. The eye poſſeſſes an exact medium in the combined whole; and this whole promiſes a character honeſt, incapable of acting from malignity. He has not a great deal of ſenſibility, but yet there is nothing harſh in him.

The under part of the face announces a contracted intellect, which you would not have expected from ſuch a forehead.

ADDI-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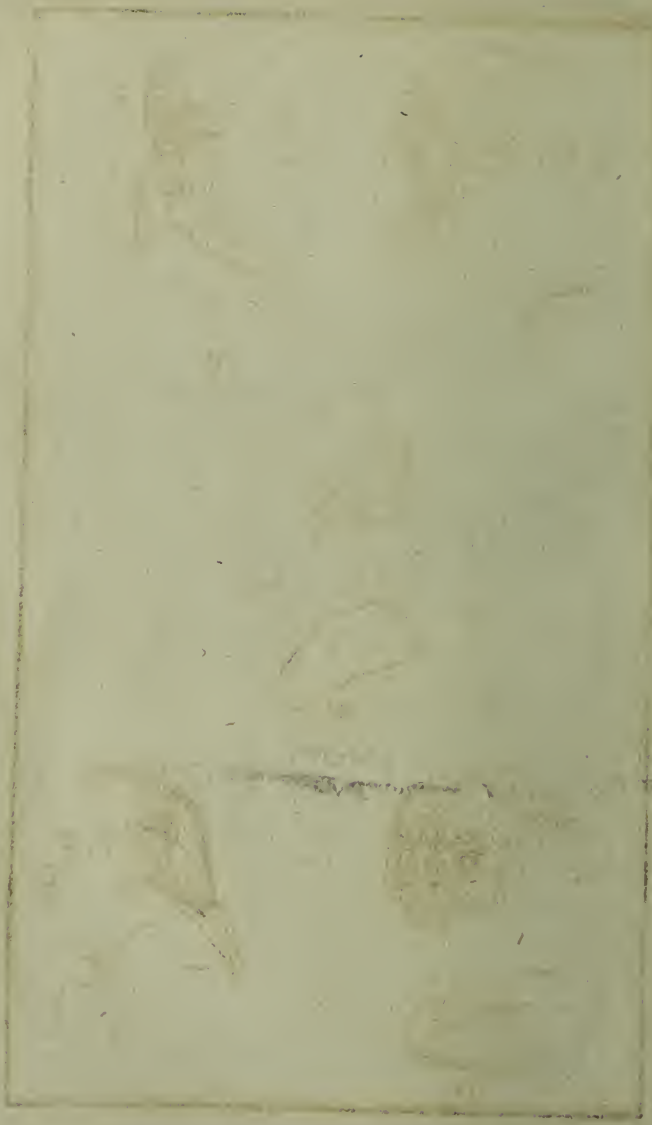


ADDITION. B.

A MAN CALM AND GENTLE.—*See the Plate.*

Without being ordinary, the forehead is not ſo good as the noſe, and conſequently theſe two parts are not homogeneous. The laſt announces a man who thinks with much ingenuity; but I do not find the ſame degree of expreſſion in the under part of the forehead, and ſtill leſs in the interval between the eye and the eye-brow. Beſides the ſtiff and conſtrained attitude of the whole, it forms a contraſt with the eye and mouth, and eſpecially with the noſe.

This phyſionomy, the eye-brow excepted, indicates a character calm and gentle.

ADDITION. C.

MIRTH, BORDERING ON RAILLERY.—*See the Plate.*

This outline, drawn after a buſt of Cicero, may be produced, in ſome ſort, as a model of homogeneity. Every thing in it bears the ſame character of ingenuity; every trait is equally cut, poliſhed, ſharpened. Though I do not find in it the ſublime, you hazard nothing in affirming that this profile is extraordinary.

This phyſionomy I would propoſe as the prototype of an acute and penetrating genius; but I ſuſpect him a little of giving into ſubtilties and minuteneſſes. Good-nature is not what I would expect from it, but rather mirth bordering on raillery.

ADDI-

ADDITION. D.

GENTLENESS, GOODNESS, AND SENSIBILITY.—*See the Plate.*

This head is one of the moſt original, and moſt ſtrikingly marked.

I diſcern in it an air too childiſh: the deſign in general is timid, and the contour of the forehead eſpecially ought to have been managed with more freedom; but, nevertheleſs, a very beautiful harmony reigns through the whole. Every thing unites in expreſſing a character of gentleneſs, goodneſs, and ſenſibility. When the hind-head is roundly prominent, the forehead and noſe uſually advance likewiſe, and the whole face aſſumes a form more or leſs arched.

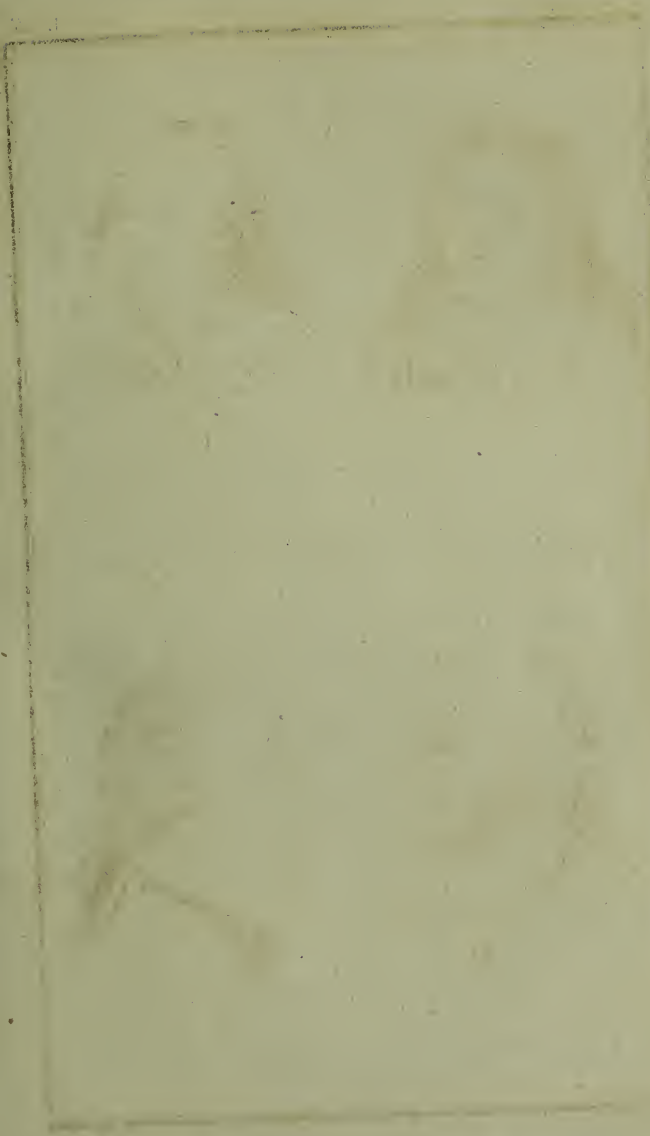
In truth, the eye in this profile is a little too diſtant from the extremity of the noſe; but conſidered by itſelf, it depicts, like all the reſt, a ſoul filled with candour, a mind accurate and juſt, rather than profound.

ADDITION. E.

HEAD OF A MAN OF EXACTNESS.—*See the Plate.*

However ſingular it may be in other reſpects, a homogeneous face diſtinguiſhes itſelf almoſt always by a natural air which ſtrikes from the firſt moment. Here is a proof of it. Connoiſſeur or not, will any one pretend to doubt of the authenticity of the oppoſite profile? Will any one take it for a work of imagination? Certainly not; every perſon who looks at it muſt declare, without heſitation, that it is truly copied after Nature. It is not thus, in effect, that art invents; it never reaches this accuracy of relation,

this



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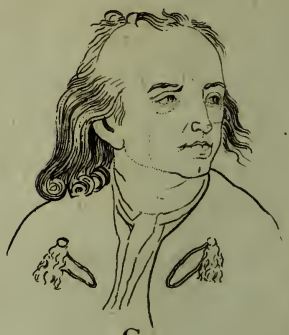


G

H

I

this harmony in the features and in the parts of the face. A portrait like this inſtantly awakens ideas of reſemblance to ſuch and ſuch perſons whom we think we have ſeen; or elſe it inſpires the idea that there muſt exiſt phyſionomies which approach to it. Such a forehead never ſupports a noſe deſcending in a perpendicular line: there muſt be of neceſſity this aquiline noſe, this form of lip, this mouth half opened, and made for eloquence. It will be eaſy likewiſe to determine from this forehead the meaſure of the faculties which it contains. We muſt not expect from it the ſublime flights of poetry; but the whole features taken together will ever reſcue this head from the herd of ordinary beings. It promiſes a man of exactneſs, the friend of order, and who carefully retains the ideas which he has once received.

ADDITION. F.

PORTRAIT BEARING THE IMPRESS OF TRUTH.—*See the Plate.*

The impreſs of truth is upon the oppoſite portrait. What preciſion and harmony are diſtinguiſhable in this face. The deſign of it is ſtrongly marked; but I find an incoherent void in the interval which ſeparates the eye-brows, and their expreſſion itſelf appears to me ſomewhat vague and feeble. Beſides, the character of this forehead might very well retain the emotions of goodneſs which ſeem to animate the mouth; that is to ſay, that the ſpirit of application of the original, and his natural firmneſs, might eaſily degenerate into caprice and obſtinacy.

ADDITION. G.

PORTRAIT OF A MAN NOT EASY TO BE SPORTED WITH. *See the Plate.*

A good phyſionomiſt ſhould know how to diſtinguiſh, in every unknown portrait, the traits which are true, from thoſe in which the

the painter has failed, or which he has altered: thoſe which are in Nature, from thoſe which are out of it. A ſingle trait perfectly true, ſhould ſuffice him to determine and ſettle all the traits which are only half true, or which are not at all ſo. I boaſt not, for my own part, of having arrived at this degree of ſagacity, at this infallibility of tact; yet, however, I have, at leaſt ſometimes, the good fortune to approach it leſs or more, and to make experiments tolerably ſucceſsful in this way. Whatever is in this, it would be difficult to ſucceed here with reſpect to the oppoſite portrait, in which I do not perceive a ſingle part in the *exact truth* of Nature. All I can ſay of it is, that the forehead is in harmony with the hair, and particularly with the chin.

Were I to form a judgment from theſe features, I ſhould ſuppoſe that, in the original, the eye-lids are more wrinkled, the upper lip much more preciſe and more prominent; and the parts of the face, properly ſo called, better marked in general. I am equally certain that the copy does not give entirely the expreſſion of the mouth, already ſo beautiful: it ought to be more open, and leſs undulating.

Notwithſtanding the imperfections of this portrait, I diſcern in it ſtill the character of a man not eaſy to be ſported with, and whoſe preſence alone would overawe mean and corrupted minds.

ADDITION. H.

PORTRAIT OF A MAN HARSH AND SURLY.—*See the Plate.*

Were it not as yet underſtood what I mean by the homogeneouſneſs of the face, the oppoſite portrait would fully explain it.

Compare the contour of the hindhead with the forehead, the forehead with the mouth; and you will find throughout the ſame harſh and ſurly character: a ſtupid obſtinacy is viſible in every feature taken ſeparately, and in the form of the whole. Is it poſſible

CATHERINE II EMPRESS OF RUSSIA.

From Lave

poſſible that ſuch a forehead ſhould be aſſociated with a little ſunk lip? Is it poſſible that, with ſuch a forehead, the hindhead ſhould be prominently arched?

ADDITION. I.

HEAD OF A MAN WITH A FALSE NOSE.—*See the Plate.*

Oppoſite is another ſtriking inſtance of the homogeneouſneſs of the face.

This man loſt his noſe by an accident, and in its ſtead ſupplied an artificial one. Was it poſſible for him to make choice of any form whatever indifferently, and make it equally to accord with the reſt of his face? Aſſuredly no; a long deſcending noſe like this alone could have fitted him: this progreſſion was the only true one; every other would have been incongruous, heterogeneous.

After this I aſk, If the noſe muſt not of neceſſity riſe backward when it thus inclines forward; and reciprocally, if the hinder part muſt not ſink when it is turned up at the tip? Here is then one primary poſitive rule, on which the homogeneity may be ſettled with mathematical certainty.

With reſpect to the ſignification of the face which the oppoſite portrait preſents, I would ſay, that it announces aſtoniſhing faculties, but with energy. The whole together, and more particularly ſtill the eye, the noſe, and the mouth, characterize a diſpoſition which cannot without an effort reſiſt the charms of pleaſure.

ADDITION. K.

CATHERINE II. OF RUSSIA.—*See the Plate.*

This illuſtrious princeſs, diſtinguiſhed by ſo much perſonal merit, and by ſo many *ſingular* qualities, I never had the honour of

ſeeing. I am certain, however (though I never had the ſlighteſt opportunity of diſcuſſing the reſemblance of this profile), that if the mouth is exactly taken, the forehead cannot be entirely true; that if the upper part of this diviſion of the face is hit with preciſion, there muſt certainly be an error in the ſection which appears between the eye-brow and the root of the noſe. A face ſo ſublime cannot abſolutely admit of a noſtril ſo ſmall. Beſides, the chin and the noſe are ſufficiently homogeneous, that is to ſay, they uniformly announce prudence and firmneſs.

The goodneſs and dignity ſo well expreſſed in the eye, are reproduced ſtill more advantageouſly in the form of the face, and in the forehead.

ADDITION. L.

PORTRAIT OF A FEMALE POSSESSING GENTLENESS AND BENIGNITY.—*See the Plate.*

On this phyſiognomy Nature has imprinted the image of gentleneſs and benignity. Some marks of theſe are ſtill viſible in the copy, were it only in the mouth; but the irregular deſign of the eye, the immoderate lengthening of the noſe, and the harſhneſs of ſeveral other features, produce a heterogeneous effect, which does not belong to the character of this face.

The painter intended to give it an antique form, to introduce an expreſſion of greatneſs, but, as he has managed it, that expreſſion has degenerated into hardneſs; and in this, perhaps, he has only lent it his own character, little formed apparently for ſenſibility.

Compare this portrait with the following, to which imagination has not contributed the ſlighteſt article.

ADDI-

Fuseli Del. *Barlow Sculp.*

GENTLENESS and BENIGNITY.

From Lavater.

M N O

ADDITION. M.

PROFILE OF A FEMALE WHO POSSESSES TRUTH AND INGENUOUSNESS.—*See the Plate.*

In the oppoſite profile there is much more gentleneſs, benignity, uniformity, and homogeneity. It wants the vivacity of the preceding one, but you find in it ſo much the more truth and ingenuouſneſs.

This character is leſs aſſuming, but knows how to make its faculties turn to good account, and from that very circumſtance its ſtock is continually improving. Foreheads rounded in this manner never admit of an angular noſe; and when the mouth expreſſes ſo much goodneſs as this does, it is inſeparable from a look open and benign. With ſuch a phyſiognomy you are perfectly ſecure againſt offence and outrage. A harmony of features ſo perfectly happy, is a ſafeguard againſt every aſſault.

ADDITION. N.

PORTRAIT OF DR. FRANKLIN.—*See the Plate.*

An elevated forehead, which is neither perpendicular nor angular, almoſt always ſuppoſes hair ſoft and fine, a chin thick and fleſhy, a noſe rounded at the end. When the forehead, viewed in profile, deſcribes two curves, the upper falls away backward, and the lower advances, ſo as to form afterwards a marked cavity.

With reſpect to the portrait under review, it may be adduced as the model of a thinker of ſingular ſagacity and penetration. This happy phyſiognomy is wonderfully characteriſtic of a mind capable

of rising, without effort; he is a man who pursues his object with a reflecting coolness, but wholly exempted from obstinacy.

ADDITION. O.

HEAD OF SIR RICHARD STEELE.—*See the Plate.*

The opposite head presents an assemblage of a forehead elevated and bald, of a little nose more or less flat, and of a double chin.

It might be adopted as an almost universal law of Nature, that the eye brows are always thick when they accompany expressive eyes, and nearly approach them.

The harmony of the features of this portrait prejudices you in its favour; every thing in it is perfectly homogeneous. Nothing more is wanting to characterise clearness and solidity of judgment. Without the smallest hesitation therefore I declare of this face—it is that of reason.

ADDITION. P.

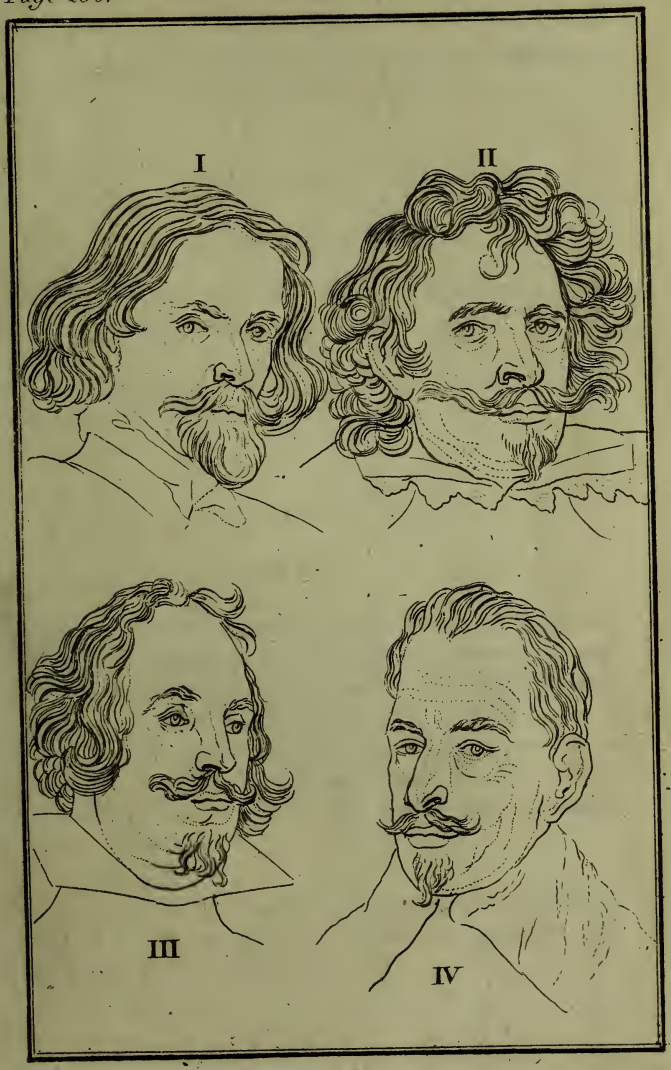
FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

I shall endeavour to explain what is homogeneous or heterogeneous in the features of the portraits on the opposite Plate.

I.

VORSTERMANS.

The gentleness and flexibility of his mind are characterized by the contour of the forehead, by the eyes, and by the aperture of the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II
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IV

the mouth; but the drawing of the mouth itself is defective, and this incorrectness makes it form a contrast with the other parts of the face. The point of the nose too has something heterogeneous, and the bone of the eye ought to be somewhat less obtuse.

Portrait II.

GUZMAN.

This is truly the physionomy of a hero; but it required a more decided look, and eyes whose angles were more acute. The design of the lips is likewise too vague, too feeble for a face so energetic. The upper and under parts of the face are in perfect harmony in all other respects.

Portrait III.

PERERA.

The chin and forehead are homogeneous; though this last is not sufficiently arched, that is, the contours of it are not round enough. This sort of elevated and arched foreheads can scarcely harmonize with a nose pointed and strongly marked. They require one of a middle size, that is, rather small than large, relatively to the forehead. Observe especially, what is very remarkable, that such a forehead rising into an arch, and half bald, is usually combined with jaws and a chin very fleshy.

The head of Guzman, that of Franklin, under the letter N. of the Additions in this Lecture, and, in short, the portraits on the preceding pages, furnish a proof of it.

Portrait IV.

FRITLAND.

Here is another physionomy of a hero, and one of the most majestic. The character of its firmness is expressed with great truth.

truth. This man is formed to command, not to obey. The mouth in general, and particularly the line which divides it, are too insipid for such a face; the chin and under-chin too smooth and unmeaning. Such perpendicular foreheads as this, always associate harmoniously with cheeks of an analogous form.

ADDITION. Q.

FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

PORTRAIT I.

PEIRESC.

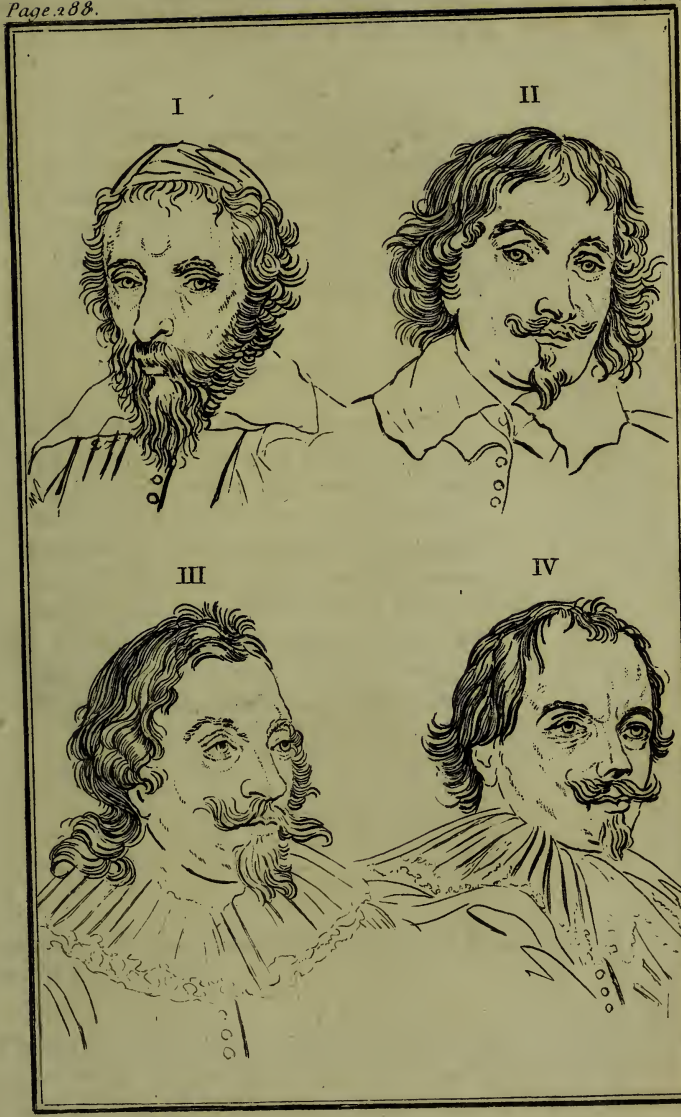
The physiognomy of a consummate politician, equally dexterous in discovering and in concealing secrets, formed for the labours of the cabinet in every respect. Faces which draw to a point thus, from the eyes to the extremity of the chin, always suppose long noses. Never do we find in them a turned up nose, or large prominent eyes. The firmness which characterizes them deserves rather the name of obstinacy; persons of this sort have recourse to intrigue, and act by indirect means. They carefully shun occasions which require them to appear, and to run any personal risk.

PORTRAIT II.

SCAGLIA.

If I may be allowed the expression, this face is the master-piece of homogeneity. It announces a heart overflowing with sensibility, masculine energy, and a composure incapable of being disturbed. It suggests to me the idea of beings of a superior order.

Seldom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Seldom are energy and calmneſs ſo happily blended. Need we be ſurpriſed, then, to read the following inſcription under his portrait?

'Hic quem tacentem nobilis finxit manus,
'Nuper diſertâ principes linguâ movens,
'Momenta rebus magna perplexis dedit.
'Sibi nunc ſilendo vivit, ac procul totum
'Undare mundum tacitus e portu intuens,
'Animum ad futura, doctus ex viſis, parat.'

IMITATED.

In form ſerene behold the ſage pourtray'd,
Whoſe tongue the hearts of princes lately ſway'd;
His hand was wont to guide the helm of ſtate,
And ſav'd his country from impending fate:
Now, ſafe in port, he hears the tempeſt roar,
And the loud ſurges daſh the ſounding ſhore:
Experience-taught reſigns all human things
'To mad ambition and the pride of kings;'
Eyes happier ſhores where war and tempeſts ceaſe;
Where all within, and all around, is peace.

PORTRAIT III.

CACHIOPIN.

This face is entirely drawn in the ſame ſpirit. It can ſuit only a man of ſuperior taſte.

The eye indicates love of the fine arts; the forehead promiſes a clear and ſound underſtanding, and quickneſs of conception, rather than penetration. In the under part, the noſe goes off a little too ſhort.

POR-

PORTRAIT IV.

STEVENS.

Here is a viſible contraſt: the under lip cannot harmonize either with the mouth or the eye. This laſt too preſerves an expreſſion of gentleneſs which the mouth wants. Farther obſerve, that a noſe whoſe ridge is ſo broad, and which thus turns up at the tip, is a very uſual mark of judgment and of natural wit.

The relation which I have pointed out in ſome of the foregoing heads, you will find here between the forehead and the lower part of the face.

LECTURE

LECTURE XXVII.

DETERMINED not to omit any thing which can illuſtrate the Science of Phyſiognomy, I have reſolved to devote a ſeparate Lecture to the works of Raphael, the moſt intereſting and the moſt inſtructive ſubjects. No copy can equal the perfection of his pictures, nor his drawings; but *ſomething* they muſt loſe under the graver.

PORTRAITS AFTER RAPHAEL.

A.

A SUBLIME CHARACTER.—*See the Plate.*

With a look of compaſſion this perſon ſeems to regard an object which excites ſorrow—a ſublime character, full of energy and ſtrength of judgment.

Separately to conſider every part, every feature of this face, not a ſingle one is to be found perfectly true, and of which the drawing is correct. Cloſely examined, the eye is quite a caricature; the ſame thing I muſt ſay of the eye-brow, the noſe, the mouth, the chin, the forehead. The noſe, which is the part the beſt managed,

as well as the moſt elegant and the moſt expreſſive, is unſuitable to a female face—it is not natural; nevertheleſs it produces effect; it ſeduces, becauſe it is the caricature, the incorrect copy of a pretended Greek noſe. The notched contour of the point of the noſe is likewiſe an irregularity, and is not homogeneous to the other contours of that part. Laſtly, the chin is maſculine, and out of nature.

Young painters, deſigners, poets! allow me yet once more to tender you this ſalutary advice—Above every thing, aim at truth: be correct; ſtudy, copy, meaſure Nature. Be on your guard againſt that *ideal beauty*, that *great manner*, that *high ſtyle*, that *antique taſte*, and all the other faſhionable terms with which your ears are inceſſantly ſtunned, and your imagination heated, but which only miſlead you from truth. We ſometimes overlook negligences in a genius of the firſt order, in a painter otherwiſe known to be correct, who, hurried on by his ideas, preſents them haſtily in a ſlight ſketch; but, nevertheleſs, theſe negligences are not the leſs real faults.

B.

ATTENTION, DESIRE, HOPE, REFLECTING ASTONISHMENT.

See the Plate.

Theſe are the principal characters diſtinguiſhable in this ſecond head of Raphael.

The noſe promiſes great elevation of ſoul, ſuperior wiſdom and equal candour. There is an air of goodneſs in the mouth which borders on weakneſs. The eye and eye-brow announce the compoſure of ingenuouſneſs, undiſturbed by paſſion, and the ſame expreſſion is alſo apparent in the outlines, from the forehead down to the ear.

HEAD

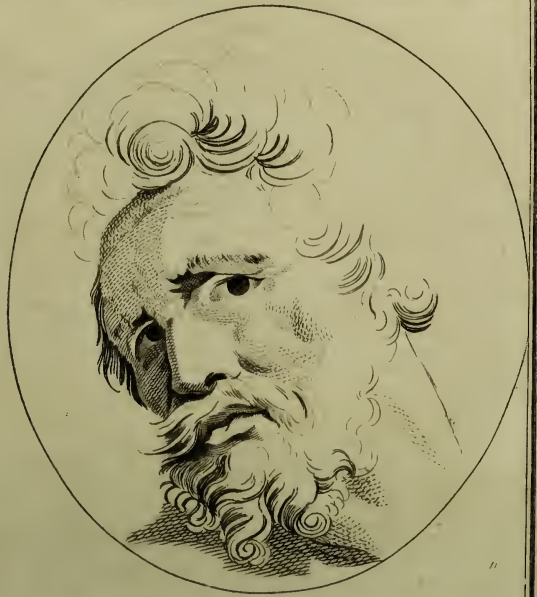
Barlow fculp

Attention, desire, hope, reflecting Astonishment.

after Guido.

From Lavater.

C



HEAD AFTER GUIDO.—*See the Plate.*

I here ſubjoin, in the ſame ſtyle, a head after Guido. Both for truth of expreſſion, and correctneſs of deſign, it appears to me admirable; therefore, I muſt be allowed to give it the preference to that of Raphael, which ſeduces chiefly by the beautiful contours of the noſe.

C.

HEAD OF A MAN OF A SERIOUS CAST.—*See the Plate.*

The ſerious caſt of this face, and its maſculine energy, ſurely deſtroy not the ſentiments of compaſſion which are at the ſame time painted on it. It is the affliction of a good man, ſuch as, in effect, I find him in form and features of the face. I muſt not ſay that this air of the head is affected; but cannot help finding fault with the eye-brows, which ſo far from harmonizing with the energy of the whole, are only feeble and harſh.

HEAD OF A MAN WHO GROANS UNDER THE PRESSURE OF HIS SORROW.—*See the Plate.*

The head here ſubjoined, is from the hand of a different maſter; but it equally expreſſes the intereſt of compaſſion. It has not, by much, the ſame energy, though drawn, perhaps, with more accuracy than that of Raphael.

This face repreſents the ſituation of a man who groans under the preſſure of his ſorrow, and who has not ſufficient ſtrength to ſupport it: it is a face rather ordinary than ſublime.

D.

PROFOUND CONTEMPLATION.—*See the Plate.*

Were this face interſected by lines, the drawing would be found aſtoniſhingly incorrect: it would again appear how widely the greateſt maſters deviate from Nature, and that they conceal their faults merely by dint of genius.

Whatever may be the inaccuracies of this face, it does not the leſs approach toward the ſublime. Every thing in it announces profound contemplation: you here ſee a ſoul calmly occupied with its object, and which, without being agitated by the more violent paſſions, has, however, nothing of the coldneſs of indifference.

Were every part of this face to be reduced to its proper place and proportion, the forehead would be leſs maſculine; that is, it would have ſomething more of a curve; the eye-brows would have more preciſion; the upper eye-lid would be more ſtrongly marked, and have more of the arch; the noſtril would more clearly appear; the mouth would be more agreeable, and the lips better formed. Even in the original painting, theſe are not the only defects which disfigure this piece. This head, were they corrected, would be a worthy repreſentation of that of *the Virgin*. It is ſtill lovely, even in its preſent ſtate, were it only but for the contour of the noſe.

THREE INFERIOR FACES.—*See the Plate.*

The face I have been ſpeaking of will ever be preferred to the three oppoſite, which are much leſs diſtinguiſhed, and are the production of a pencil very inferior to that of Raphael.

HEAD

D
E

E.

HEAD OF AN ANGEL.—*See the Plate.*

This is no more, in my opinion, the head of an angel, than it is that of a man. Why? Becauſe it is compoſed of parts altogether heterogeneous. Whatever illuſion it may produce as a whole, and let this illuſion proceed from the figure itſelf, or from its attitude, or from the flowing hair, or, if you pleaſe, from the ſerious and diſcontented air diſcoverable in the mouth and in the eye, nevertheleſs it is decidedly certain, that this production totally violates every rule of deſign. This judgment will be pronounced on it by every accurate and unprejudiced obſerver.

The noſe, taken apart, is ſuitable only to a young lad of a good heart, but a weak underſtanding. The forehead conceals a reflecting character, but at the ſame time cold and obſtinate. The under lip (of which the deſign cannot bear the ſlighteſt inſpection) ſeems agitated by apprehenſion and terror. That eye feeble, and incorrectly drawn, has beſides, I think, an air of timidity. That fire, and that ſublime compoſure, which become the Meſſenger of Heaven, the Announcer of the judgments of the Moſt High, and the Miniſter of his vengeance, is not there diſcernible. The upper part of the face forms a contraſt with the under: the former does not admit of that ſhrinking under-lip, nor of that retreating chin. I muſt add, even at the hazard of tiring my readers, that the ear, thrown to an infinite diſtance from the noſe, is a violation of the laws of homogeneity; and likewiſe, that notwithſtanding all the efforts of the painter, the neck is feeble to the laſt degree, and diſguſts by its immoderate tenſion.

The eye-brow, viewed in front, is perhaps homogeneous to the forehead; but, after all, this trait is defective in reſpect of truth and expreſſion.

PROFILE

F.

PROFILE, VOID OF TRUTH, HARMONY, AND GRACE.

See the Plate.

At ſight of this profile ſome will declare, with an enthuſiaſm real or affected, 'This is a Greek head.' Others will exclaim, 'It is impoſſible to tell what it is!' What deciſion ſhall I then pronounce? Yet once more, nay a hundred times more, if there be occaſion to repeat it, 'My rule is Nature.'

Did ſuch a face really exiſt, what an impreſſion would it make upon us, and on every perſon capable of reflection! Perhaps it might ſeduce for a moment; or, in other words, we might imagine that we perceived ſomething great in it: but will the heart find there any thing to ſolace it, and can we diſcover in the combined whole the character of true greatneſs?

This profile wants truth, harmony, and grace; how then comes it to ſtrike at the firſt glance, and by what charm does it force our approbation? Not, ſurely, by that eye, the deſign of which is ſo frightful; as little can it be by that uncouth trait which repreſents the noſtril; nor theſe lips, as wretchedly given as all the reſt. Where then lurks the illuſion? Partly in the beautiful contour of the forehead; perhaps alſo in the eye-brow, which poſſeſſes much delicacy, notwithſtanding the incorrectneſs of the deſign; it is eſpecially in the contour of the noſe, from the eye-brow to the extremity of the upper lip; laſtly, it is leſs or more in the chin. But however beautiful theſe parts may be, they want expreſſion; they flatter the ſenſes, but ſay nothing to the underſtanding.

PROFOUND

F

G

H

G.

PROFOUND AND CONCENTRATED SORROW.—*See the Plate.*

That this print is infinitely inferior to the original, it cannot be doubted. The deſign of it is contemptible, if minutely examined feature by feature. It is a defective performance, and in vain do you look for either nature or art; every thing in it is ſpoilt by affectation. Can theſe be eyes? Is that a mouth? What means that noſe, at leaſt as to the noſtril? The hand at the bottom of the plate, is neither that of a man nor of a woman. This wretched copy is probably the effort of a young artiſt eager in the purſuit of genius.

What diſagreement between the noſe, the eyes, and the mouth! There is at moſt a kind of relation between the chin and the mouth; but this laſt is ſo bungled, particularly in the corner of the lips, that it is impoſſible to charge it to the account of Raphael.

The eyes are fore-ſhortened; but wherefore, in the ſame figure, and in the ſame poſition, not foreſhorten alſo the noſe and the upper lip? which, by the bye, can be the lip neither of a man nor of an angel, nor that of an animal.

The forehead is the ſeat of profound and concentrated ſorrow, which tends to fainting, of which the mouth gives the expreſſion.

H.

SANCTITY TRULY APOSTOLIC.—*See the Plate.*

This head was copied from a ſimple ſketch in the collection of Mr. Fœſch, a member of the great council of Bâle. A face full of ſoul, and a ſanctity truly apoſtolic.

However

However careleſs a ſketch of Raphael may be, we always diſcover in it the *great Raphael:* every where the ſame ſenſibility, every where a certain effect. After noticing twenty faults in one of his pieces, the queſtion will always recur in the end, 'But how 'comes it, that this face produces a hundred times more effect than 'ſo many other deſigns more laboured and correct?'

Here the forehead, conſidered by itſelf, is neither well ſhaped nor well drawn. The eye-brow is ſcarcely viſible. The form of the eyes is trivial to the laſt degree. The contour of the cheeks has nothing to diſtinguiſh it, and, with ſtrict propriety, cannot be called beautiful. In what, then, conſiſts the happy expreſſion of this head? Why are we inſtantly diſpoſed to call it the head of an apoſtle? How come we to dwell upon it with a religious veneration? For this reaſon, becauſe there is more than one ſpecies of beauty diſtinguiſhes this head, and contributes to the ſurpriſing effect which it produces. Firſt, that large noſe which poſſeſſes ſo much energy; then the mouth, though the deſign of it be a little too vague; add to that the ſoftneſs of the hair of the beard; but above all the ſection of the forehead which is between the eyes, near the root of the noſe; in ſhort, the ſimplicity of the compoſition, and the harmony of the whole, every part of which contributes to the ſame end.

I find in it a mind attentive, a character full of energy, a ſoul powerfully intereſted in its object, and impelled by vivacity of feeling.

I.

VIRGIN MOTHER OF THE SAVIOUR.---*See the Plate.*

The original preſents great beauties: the copy conveys them with all poſſible exactneſs; and yet I muſt not declare, that this head is admirable, that it reaches the ſublime. It does not produce a decided effect. Without being ordinary, it is neither an accurate

J
K
L

accurate production, nor a work of genius; and the one or the other is absolutely necessary to succeed in painting.

It is not thus that Durer and Holbein designed: they accustomed themselves faithfully to follow Nature. All the faculties of the soul appear to be suspended in the opposite face. It expresses neither profound meditation, nor tender affection. The eyes, and even the whole together, sufficiently characterize the Virgin Mother of the Saviour; but the eye-brows are too thick, and ought to have been more arched. The under part of the nose is mean. That mouth, open from the one angle to the other, thereby becomes insipid. The lips are ill-formed, and the chin likewise has been neglected.

K.

HEAD OF JOSEPH.—*See the Plate.*

This head, in the original picture, inspires admiration and respect; and the very copy approaches the sublime. The contour, however, of the forehead is palpably inaccurate; indeed, it is not designed in all its purity: the eye-brows and nostril are whimsical; but every thing else announces the sanctity of a patriarch, a calmness not to be disturbed, venerable goodness, modesty inaccessible to vanity, a moderation which alone would be sufficient to form the eulogium of this character.

L.

INFANT HEAD OF CHRIST.—*See the Plate.*

When I feel myself under the necessity of finding fault with works which I could have wished it had been in my power to commend, it gives me pain. But *amicus Plato, amicus Socrates,*

fed magis amica veritas—Plato is my friend, Socrates is my friend, but Truth is ſtill a dearer friend.

The drawing of this forehead is timid and deſtitute of character. Even for an ordinary child, the noſe would be too mean. Were the upper lip a little more, and the lower ſomewhat leſs ſtrongly marked, there would be an expreſſion of goodneſs and greatneſs in the mouth. The eyes promiſe a judicious mind, excellent diſpoſitions, dignity; but look not here for the ſublime.

The under part of the chin, the ear, and the eye-brows, are almoſt beneath criticiſm; notwithſtanding which, this head, in the original picture, produces the moſt ſtriking effect---for, on looking at it, you fall proſtrate, and adore it. In works of a certain deſcription, *all depends on a little more or a little leſs.*

M.

INFANT HEAD OF ST. JOHN.---*See the Plate.*

This head, and the three preceding, have been detached from the picture of the *Holy Family*, and are ſaid to have been copied on oiled paper.

The oppoſite head does not the leſs preſent the forehead of a perfect changeling. The noſe is deſtitute of character, and, particularly in the under part, is contemptible. The eye and the mouth expreſs a fixed attention: I diſcover in them much ſimplicity and goodneſs, but nothing that indicates a ſuperior mind.

N.

ELIZABETH, THE MOTHER OF ST. JOHN-BAPTIST.
See the Plate.

According to all appearance, this figure repreſents Elizabeth, the mother of St. John-Baptiſt. It announces a mind attentive, and

M
N
O

and violently on the ſtretch, but which by no means approaches the ſublime. Here too there is not a ſingle part correctly drawn.

This criticiſm is particularly applicable to the eye-brow, the noſtril, and the mouth, or rather to what is ſubſtituted in the room of theſe parts.

The forehead, the noſe, and the chin, are paſſable. Even to the eye I will allow a certain preciſion; nevertheleſs, I think it is too piercing: I could wiſh to ſee in it more of dignity and devotion.

What gives to the heads of Raphael, even to the moſt ordinary, a merit ſo diſtinguiſhed, and a character of originality, is the ſimplicity of the compoſition, the happy unity of ideas, which all concur toward one and the ſame end.

O.

HEAD OF ST. JOHN BAPTIST.—*See the Plate.*

This is conſidered as one of Raphael's maſter-pieces: the original picture is in the gallery at Duſſeldorp.

There is a ſimplicity in it blended with a dignity which cannot fail to produce ſtrong and laſting impreſſions. A judgment may be formed of this, even from this third copy, to a greater or leſs degree. How much of nature and expreſſion! It is the image of ſpotleſs innocence, but you perceive in it not ſo much of 'the 'ſpirit of Elias' as the character of 'the friend of the bridegroom.' (Jo. iii. 29.)

Separately conſidered, the parts are not executed in a ſuperior manner; notwithſtanding which, the whole produces a fine effect. The mouth has ſomething affectedly preciſe and even inſipid. The hair is juſtly admired; but is not eaſily conceivable why, in a head of ſuch energy, the beard ſhould have been forgotten.

P.

THE CALMNESS OF INNOCENCE.—*See the Plate.*

Though this print be perhaps only a tenth copy, it is notwithſtanding an admirable production, full of ſoftneſs and ſimplicity.

The diſpoſition, the attitude, the details, every thing in it breathes the calmneſs of innocence. Is it poſſible not to diſcover the Virgin Mother of Chriſt in theſe features? Is it poſſible not to diſcover in them a character wiſe, prudent, and diſcreet, exempt from perturbation and paſſion? There is not a ſingle particular, even to the hands, that does not expreſs this character; but the contour of the noſe has loſt much of its dignity through the fault of the copyer.

Excepting the timidity and pitifulneſs of the drawing, and particularly of that right ear which has been ſo ſcandalouſly neglected, I find in the figure of the child the character of uncommon energy. It promiſes a perſonage who will ſignalize himſelf by great actions; who will not leave the world, without leaving in it eternal monuments of his glory. He is born to royalty, and ſeems already to feel his dignity. The features of the face, in other reſpects, ſuggeſt nothing of the amiable ingenuouſneſs which ſuits his age and character: it might, however, have been preſerved; for ſimplicity is by no means incompatible with heroiſm, though theſe two qualities are rarely found united in the ſame perſon.

By an air too timid and too vulgar, the under part of the face likewiſe gives diſguſt.

P
Q

Q.

CLEMENCY.—*See the Plate.*

The more that forms poſſeſs of the truth of Nature, the more correct and harmonious will be the deſign, and the more will theſe forms pleaſe the eye and ſatisfy the mind.

Though ſtill far from perfection, this head is better drawn than any of the preceding. It is quite in the ſame ſpirit: over all the parts of the face the ſame character ſeems diffuſed.

The contour of the noſe, I admit, goes off too much in an angle, and preſents ſomething of harſhneſs; but is not for that deſtitute of powerful expreſſion: it indicates as much firmneſs as dignity, and may be conſidered here, in this ſenſe, as the mark of a character of rectitude and impartiality.

The painter has, in general, introduced into this figure much clearneſs and energy: a noble ſimplicity animates the whole, and every part taken ſeparately.

In the moſt perfect harmony are the eye, the eye-brow, and the mouth. Every thing announces an indulgence and good-nature unmixed with weakneſs, clemency founded on juſtice, nothing of preciſeneſs or affectation.

To diſcover that this figure has been copied after the marble, it requires only a ſlight degree of attention; at leaſt, it is impoſſible to doubt that the artiſt, in imprinting his own genius upon it, has followed the model of an antique.

R.

A PATRIARCH OF SUPERIOR RANK, AND THREE YOUNG FIGURES.—*See the Plate.*

Here is neither a god, nor a demi-god; but, if this figure be preſented to me as that of a prophet or patriarch, I will not heſitate to place it in the higheſt order.

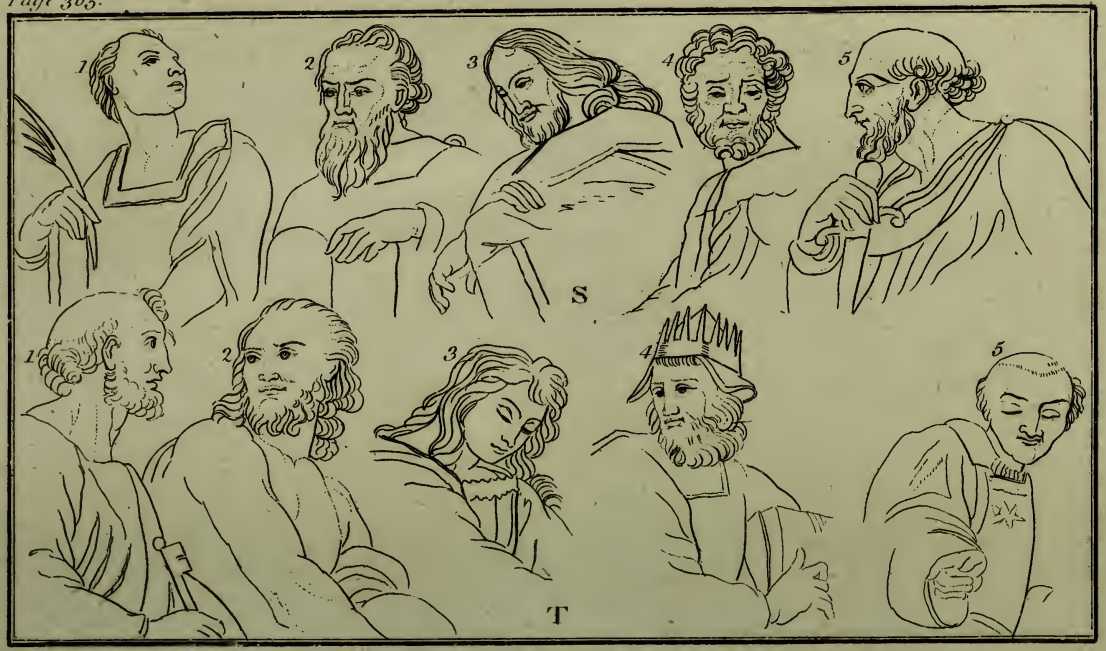
The hair and the beard alſo have a ſeductive influence; they throw a ſpecies of illuſion over ſeveral irregularities which might furniſh matter to criticiſm, or even appear ſhocking. For example, ſuch are the left eye brow, the total neglect of this feature above the right eye, and the deſign itſelf of that eye. Alſo ſuch is the noſtril, ſo frequently, or rather almoſt always, neglected in Raphael's heads.

On the other hand, theſe blemiſhes are redeemed by great beauties. The diſpoſition of the ſubject, the attitude of the arms, the hands, the drapery, the flowing hair, the beard; and even, in ſome reſpects, the form of the face, the look, the ſhape of the noſe, all are managed in an elevated ſtyle which gives animation to the whole.

Theſe three figures of angels, or would be angels, are only luſty ſtout lads, drawn without correctneſs, without truth, without amenity, and without character. They are neither children, nor grown men, nor angels, nor demons.

Fig. 2, in particular, is a horrid figure; and, were I diſpoſed to allow a degree of dignity to fig. 3, the noſe muſt ever appear contemptible.

FIVE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S.

FIVE HEADS.—*See the Plate.*

I adore what is exact, preciſe, and correct; what is not ſo, cannot be conſiſtent with truth. In this reſpect, Nature ſurpaſſes all the efforts of art. She always knows what ſhe is about: ſhe diſpoſes every thing, ſhe deſigns every thing; ſhe reduces all to the individual, which ſhe ſubdivides into other individual parts. Hence the nearer art approaches theſe principles of Nature, the more expreſſive will it be, and the greater effect will it produce. In the oppoſite plate the painter intended to riſe above ordinary forms; his imagination fed on intellectual beauty, and yet he faithfully adheres to nature and truth.

Fig. 1. Strikes us leſs than the others; and, in my opinion, it has loſt by the foreſhortening; but the under part of the face preſents a dignity not commonly to be found among men.

Fig. 2. This figure is too timid to be that of a Moſes; yet you diſcover in it, if I may be allowed the expreſſion, a celeſtial origin.

Fig. 3. That face would bear the impreſs of a ſublime compoſure, and ſuperior ſtrength of mind, were the noſe a hair's-breadth broader.

Fig. 4. This head ſuppoſes a being above humanity; and, even in the copy, it preſerves an energy and harmony which command reſpect.

Fig. 5. An open and contented character, of ſingular compoſure and goodneſs; it announces a mind luminous and formed for enjoyment. This face, however, reaches not the ſublime; it does not riſe even to true greatneſs.

FIVE

T.

FIVE HEADS —*See the Plate.*

Fig. 1. It is much to be lamented that the forehead is a little too tenſe: it ought to have bent inward more or leſs toward the middle, and conſequently to have deſcribed two arches when viewed in profile. With this exception, the whole taken together, and the parts in detail, admirably well expreſs attention mixed with aſtoniſhment; they promiſe a character truly dignified, a heart expanded to the reception of truth.

Fig. 2. A moſt diſtinguiſhed countenance, but it has unhappily fallen into the hands of a very indifferent copyiſt. With theſe fine large eyes that little noſe forms a ſhocking contraſt. The ſurpriſe which agitates this phyſiognomy appears to be occaſioned by ſome cauſe of diſcontent.

Fig. 3. If I except the under part of the noſe, this face riſes to the true ſublime; in other words, it poſſeſſes the greateſt ſimplicity and the moſt powerful expreſſion. It ſuppoſes a reflecting mind, and a feeling heart. It promiſes, in a word, a perſon who will always act with dignity. The ſuperiority of this character is particularly diſtinguiſhable in the forehead, the eye-brows, the mouth, and the chin; and is again apparent in the wonderful harmony of the whole.

Fig. 4. Here again, and almoſt always, the tip of the noſe is faulty. Beſides, there is in this figure a knitting of the eye-brows which gives it an air of chagrin and ſullenneſs; the noſe likewiſe is too near the mouth. This face, otherwiſe energetical, is degraded by all theſe irregularities, and rendered diſguſting.

Fig. 5. Aſſuredly this face is not caſt in an ordinary mould; but it becomes almoſt inſupportable from its affected attitude and the prim air of the mouth: the drawing of the eye, too, offends againſt correctneſs. Beſides, the upper part of the face announces not energy, but much capacity, and a great facility of ſeizing beauties which affect the ſenſes.

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FROM THE SCHOOL OF ATHENS.—*See the Plate.*

The oppoſite head, excepting the incorrectneſs of the eye, is entirely in the ſpirit of Raphael; that is, you find in it his purity, his ſimplicity, and his genius.

The noſe alone is beyond all price. The upper lip advances too much, and the under is not much better deſigned. It is, in ſome degree, a defect of habit which recurs in moſt of Raphael's profiles.

V.

NINE HEADS.—*See the Plates.*

Theſe nine heads of Raphael's are admirably deſigned, and clearly diſcover the ſpirit of their author, rather better perhaps than all the preceding. They likewiſe poſſeſs more truth and correctneſs. I ſhall make a few remarks on each in particular.

Fig. 1. Is a man of good judgment, of ſingular honour and probity.

Fig. 2. A character firm, manly, and prudent; eſtimable, and even great, if you pleaſe; but not ſublime.

Fig. 3. Neither is this ſo, though perhaps with ſtill more merit. I diſcover in it much firmneſs and gravity, wiſdom and mature reflection.

Fig. 4. Rather the grimace of feeling than real ſenſibility. The air of the head indicates more of a ſtupid look than holy rapture.

Fig. 5. This head poſſeſſes, excepting the ear and the under part of the noſe, gravity, wiſdom, and dignity. It is the true phyſionomy of a Father of the Church, though a little more cunning than was neceſſary.

Fig. 6. This ſuppoſes a man who may have much ability and enterprize, but to whom I cannot admit elevation of ſoul.

Fig. 7. From this head I ſhould expect clear ideas, but it does not announce much greatneſs. The under lip ſinks too much.

Fig. 8. This face is aſtoniſhingly harmonious—perhaps it ought to have the preference to all the others. This is a man capable of giving good counſel, and who joins actions to words.

Fig. 9. A ſlight degree of incorrectneſs in the deſign of the noſe gives this phyſionomy a vulgar air; in other reſpects it wants not dignity, and promiſes talents.

X.

ATTENTION MIXED WITH ASTONISHMENT.

See the Plate.

Oppoſite is another head entirely in the taſte of our painter.

How admirable the ſimplicity of the compoſition, the fulneſs and rotundity of the deſign, the uniformity and harmony of the whole! In that beautiful face you diſcover a mind ingenuous and docile; a marked paſſion, yet at the ſame time ſo gentle, and moderated by ſo much calmneſs, that it ſcarcely retains the reſemblance of paſſion. However, I could have wiſhed to ſee a little more connexion between the parts, more of muſcular expreſſion, which Nature never fails to mark to a certain degree, though it be not always ſtrikingly apparent.

You

Barlow, sculp

ATTENTION mixed with ASTONISHMENT.

after Raphael

from Lavater.

Barlow Sculp.

Chriſt Walking on the Sea. *after Raphael*

From Lavater.

You are ſure of finding, in all the heads of Raphael, a beautiful ſmooth forehead, and a long noſe remarkable for the breadth of the ridge: almoſt always, particularly in profiles and demi-profiles, the mouth is half open. In the preſent inſtance, you diſcern, through theſe diſtinctive features, attention mixed with aſtoniſhment. On the whole, the character appears poſſeſſed of ſingular gentleneſs, firmneſs, and candour.

Y.

CHRIST WALKING ON THE SEA.—*See the Plate.*

In the attitudes, and in the action, Raphael is peculiarly excellent in whole figures. His pictures in this kind have a character of truth and enthuſiaſm which I do not find, to the ſame degree, in his heads.

With reſpect to the oppoſite plate, the attitude of Jeſus Chriſt ought to be, I allow, ſomewhat more impoſing; but, nevertheleſs, this figure gives full proof of the talents of the deſigner.

Were the features of the face leſs concentrated, the expreſſion of it would be admirable: in its preſent ſtate, it riſes very little above mediocrity.

From the attitudes, as well as from the air of the heads, the other figures are equally ſtriking.

You already diſtinguiſh apoſtles in theſe ſimple fiſhermen, and they were aſſuredly worthy of this high vocation. Such men, ſuch phyſionomies, muſt neceſſarily have been pleaſing to our bleſſed Saviour; muſt have met with a reception from him, becoming perſons ſent to him by his Father.

I am leſs pleaſed with the face of him on the prow of the veſſel than the reſt; and my reaſon is, that the left eye ſinks too much toward the noſe.

Z.

THE LAST SUPPER.—*See the Plate.*

To become ſenſible that this is an aſſemblage of great men, it is ſufficient, in my opinion, to look on theſe figures and theſe phyſionomies.

There is not a ſingle one entirely ordinary among theſe faces; but, with reſpect to both proportion and expreſſion, that of the Saviour (*a*) eclipſes all the reſt; it announces moſt dignity and calmneſs, moſt gentleneſs and reſolution.

The character of its greatneſs ought to be explained by the *form* of the face; by the *proportion* of the principal parts; the horizontal *parallelism* of the eye-brows, of the eyes, of the noſe, and of the mouth; the *perpendicularity* of the noſe, the ridge of which is broad and regular. The air of the head is here leſs expreſſive than the face itſelf. The attitude is entirely ſuited to the dignity of the greateſt and moſt gentle of maſters, and forms a fine contraſt with the other perſonages of the picture. Their features have not the ſame regularity. In ſome of them the root of the noſe is too cloſe to the eyes; in others the noſe is not in harmony with the forehead. In this reſpect in particular, thoſe marked *b*, *c*, *i*, *k*, are faulty.

For the face of the traitor I have long ſearched in this group; there are ſeveral on which I can fix ſuſpicion, not one which I dare poſitively accuſe. Undoubtedly, this is to be aſcribed to careleſſneſs in the copyiſt.

Notwithſtanding all their greatneſs, *c*, *d*, *i*, *k*, ſeem to poſſeſs an equivocal character.

I have

Barlow sculp.

THE LAST SUPPER, *after Raphael*

A A

I have already obſerved, that a prominent lip is a diſtinctive feature of moſt of Raphael's profiles; and I muſt confeſs that, after all my experience, I have never known this feature in any but perſons of ſuperior merit.

The face marked *b* apparently repreſents St. John; and, excepting the defect which I have already pointed out, it appears to me the moſt ſublime of all. Such as it is here, I prefer to it face *f*, and much more ſtill to that marked *g*. In *i* the height of the forehead, and its irregular curve, conſiderably diminiſh the expreſſion of the phyſionomy, which, in other reſpects, is not ordinary. *m* is incorrect; this preſents not a character uncommonly ſublime, but I ſhould judge the more favourably of his candour and fidelity. Face *n* preſents a want of harmony between the forehead and the noſe; this latter part likewiſe is too near the eye. Theſe two faults would excite in me ſome ſuſpicion, if, on the other hand, my confidence were not reſtored by the eye, the mouth, the noſe, the chin, and the hair. The little that we ſee of face *e* decidedly promiſes a character energetical and magnanimous; a heart ſimple and pure.

INNOCENCE AND BENIGNITY.—*See the Plate.*

I ſhall here add a St. John after Holbein—a face in which are depicted innocence and benignity.

From this ſpecimen I am enabled to judge how far Holbein would have purſued his art, had he lived at Rome with the Raphaels and Michael-Angelos.

A. A.

SCENE SUPPOSED FROM THE GOSPEL, JOHN XX. 17. *See the Plate.*

This figure is detached from the celebrated picture of the Tranſfiguration; and, even in the copy, the face ſtill preſerves an air of great-

greatneſs: were it leſs ſquare, and ſomewhat more oval, it would be ſublime.

What ſimplicity, and what beautiful management in the parts! What expreſſion, particularly in the arch of the eye and in the regularity of the ridge of the noſe! What ſtill adds to the majeſty and energy of the whole is the balancing and happy eaſe which the painter has ſo ſkilfully given to the attitude of that body floating in the air. Here every thing recals the filial confidence and the fervour of 'Him whom the Father heareth always.' This is not the adoration of a ſinner imploring mercy; it is not that of an angel proſtrated before the throne of the Moſt High; the Saviour of the world alone could, with ſuch confidence, addreſs the God from whom he proceeded. However, I find not, either in the form or the air of the head, that character of gentleneſs and humanity which I delight in aſcribing, even in the height of his glory, to Him who always ſpake and acted with the ſimplicity of a child. This face announces rather the Sovereign of the world than its Saviour.

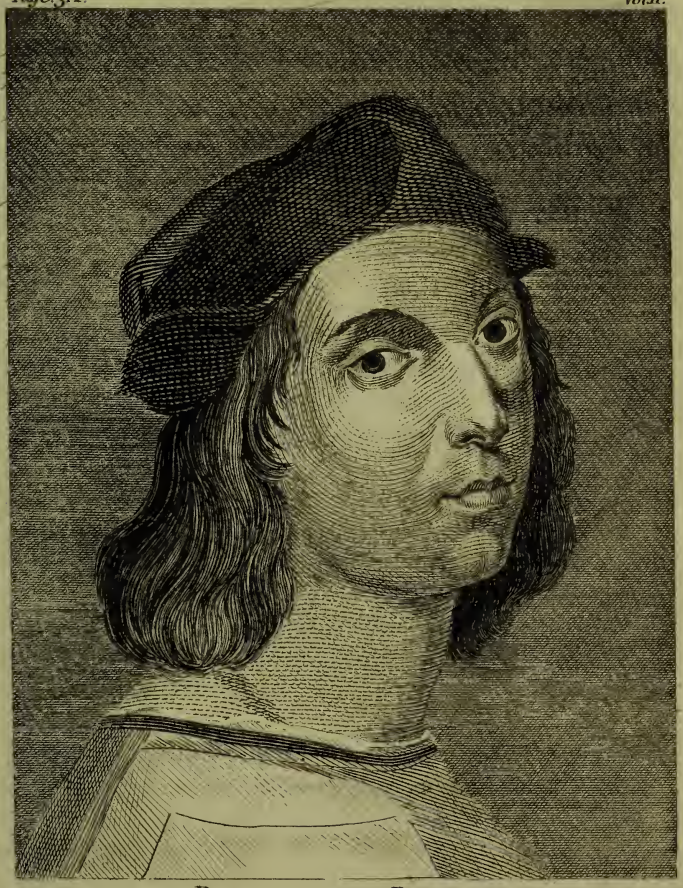
The hands, with reſpect to proportion, are too ſhort, and for this reaſon they are deficient in point of dignity. A figure ſo tall and beautiful is ill aſſorted with a hand of that breadth, and fingers ſo unnaturally ſhortened.

B. B.

PORTRAIT OF RAPHAEL.—*See the Plate.*

Raphael is, and in my eyes ever will be, an *apoſtolical man*; that is, with regard to painters, he is, what the apoſtles were compared with the reſt of mankind. As much as his works are ſuperior to thoſe of all the artiſts of his claſs, ſo much is his beautiful figure diſtinguiſhable from ordinary forms. The moſt indifferent portraits of him furniſh the proof of this aſſertion; and the beſt, I am confident, are far below the original.

'Art



B B

'Art never can come up to the beauty of Nature.' This is a propoſition which I intend ſoon to conſider, and ſhall endeavour to eſtabliſh; but I foreſee it will hardly ſucceed, becauſe it attacks the inveterate prejudice of ages. Be this as it may, take a thouſand portraits of great men, minutely examine them; and you will not find a ſingle one which fully conveys, much leſs ſurpaſſes, the *principal character* of the original. Place ſuch original by the ſide of the copy; put it in exactly the ſame light; wait for the moſt favourable moment of the phyſiognomy; pay no regard to acceſſory ornaments, to colouring, to what is picturesque in the attitude: ſimply compare the forehead, the eye, the mouth, the harmony of the whole, and you will always find the moſt exquiſite ideal form far below Nature. But, however, let us underſtand one another—I ſpeak of *great phyſiognomies*, and of *the great character of theſe great phyſiognomies*. For example, it is evident, that in the portraits of Van Dyk the hair is ideal; nay more—that painter communicated to his heads the air of his own phyſiognomy: he thereby, if you pleaſe, ennobled them; and this talent was common to Rubens, to Van Dyk, and to Raphael.

This character of ideal beauty, which ſtrikes ſo powerfully in their figures, I can hardly find, except in the acceſſories, ſuch as the hair, the drapery, the great effects of colouring, and of the clare-obſcure; it is very far from appearing to the ſame degree in the eſſential parts of the head, in the look, in the ſpace between the eye brows (ſo frequently neglected), in the mouth, and the exterior contours.

If it be a fact, great Raphael! that the ſlighteſt reflex of thy beautiful phyſiognomy has ennobled features the moſt ordinary, what muſt the crayon, what muſt the pencil have been, that was capable of catching the ſublimity of thy own?

What could be the reaſon that Mengs would never ſuffer his portrait to be engraved—even under his own direction? Why, becauſe he knew that the utmoſt effort of art could never produce any thing but a caricature.

What-

Whatever the talents of the imitator may be, every man *phyſiognomically* beautiful, performs an act of humility when he ſubmits his head to imitation.

Form the moſt complete collection of the heads of great men; viſit cottages as well as palaces; and produce every human being in whom you have diſcovered real *greatneſs*. If you find, in a ſingle inſtance, the character of greatneſs completely expreſſed in their portraits, I will patiently ſubmit to the ſevereſt cenſure.

But, to apply theſe principles to the head of Raphael, I conclude from them, that the majeſtic and affecting beauty which ſtrikes us in all the portraits of this illuſtrious artiſt, was only a feeble imitation of the beauty of his own features.

Here is one portrait more after an excellent drawing, which has much the appearance of being a production of his own. I found this judgment on the ſimplicity of the work; for a modern painter would not have failed to embelliſh it, and play the manneriſt.

In effect, what gentleneſs and what ſublime harmony is ſeen in the whole of this phyſiognomy! Not the ſlighteſt contradiction in the features; nothing overcharged, no grimace: nothing harſh or forced. Here every thing is expreſſive of ſenſibility; every thing indicates a heart formed for feeling and enjoying, a ſoul tender and impaſſioned, diveſted of fear and vanity; carried away, if I may be allowed the expreſſion, by a perpetual enchantment, which calls up, in endleſs ſucceſſion, numberleſs delightful ideas.

The ſublime of this face conſiſts in its extreme ſimplicity, and that ſimplicity is the reſult of the *proportions*, of the *principal form*, of the *ſurfaces* and the *contours*. Though this face is not of the higheſt order of the ſublime, there is a wonderful harmony among all the parts. Still it were poſſible to add to it ideal beauties: but, thus embelliſhed, it would loſe that charming ſimplicity which diſtinguiſhes it, and which is equally to be found in all the productions of Raphael. Again I aſſert, in this reſpect, it is admirable.

The

The works of art of ancient Greece have likewiſe their character of ſimplicity; but I am alway's tempted to ſay, that they riſe a little above humanity: whereas, in the pictures of Raphael, even thoſe in the grandeſt ſtyle, every perſonage ſeems to deſcend to our level, and to invite our confidence. His figures of Mary, of Jeſus, of St. John, and Joſeph, preſerve that familiar, affectionate and candid air, which it is impoſſible to refuſe to the phyſiognomy of the artiſt himſelf, and which I diſtinctly perceive in it, whether I conſider the whole together, or the air of the head, or even every feature apart.

Love and pleaſure, ſimplicity, and a happy imagination, ſeem poured with profuſion over that face. The poetical ſentiment which runs through it, admits neither of reaſoning, nor analyſis, nor methodical arrangement.

That open and ſerene forehead promiſes a conception that has no occaſion for effort: the ſpace between the eye-brows is a ſecond mark of this. This part is too ſmooth, too little furrowed to admit of its belonging to the political Speculator, to the Logician, to the Metaphyſician, the Warrior.

The ſame character appears in the eye-brow. The eyes do not ſparkle with a ſprightly vivacity: they are not agitated by an unbridled imagination; but I ſee the ſenſibility of nature beaming in them, the love of art carried to the exceſs of paſſion. The print, however, conveys them with too much harſhneſs.

The noſe, the mouth, and eſpecially the chin, the neck, the attitude, the hair, every thing bears the ſame character: throughout there is the ſame tone, the ſame ſpirit: not a ſingle feature exaggerated or laboured. A gentle tenderneſs breathes in the whole of this phyſiognomy.

When I have a deſire to fill my mind with admiration at the wonderful perfection of the works of Almighty God, I have only to recollect the form of Raphael. Where is the human being who reſembles him?

FOUR HEADS.—*See the Plate.*

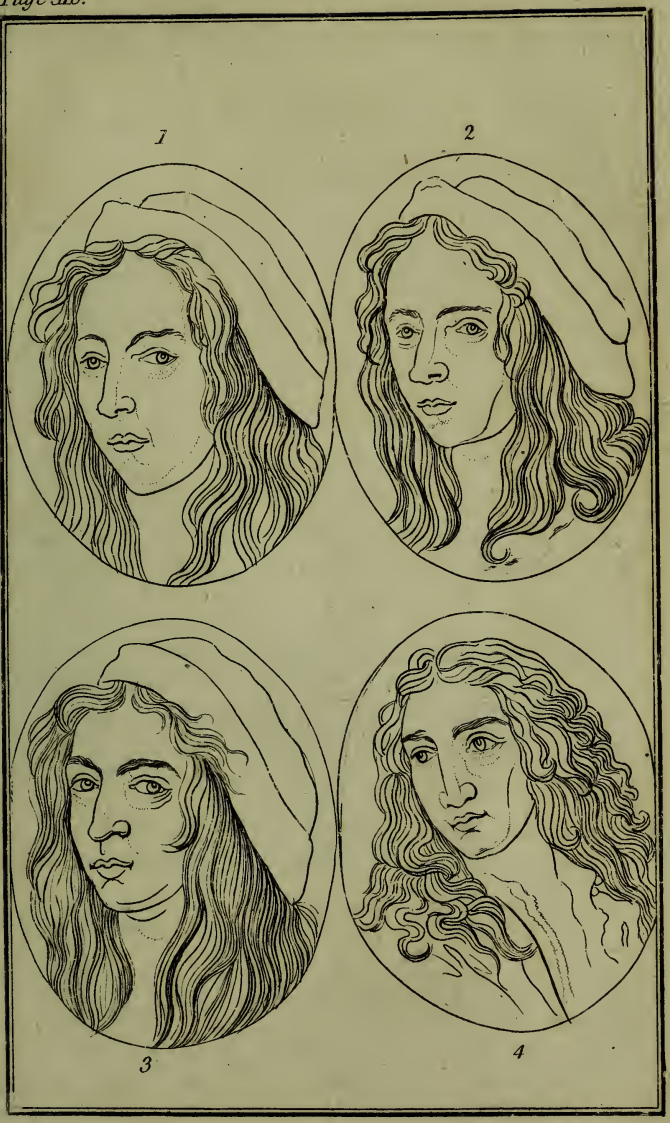
Undoubtedly, the three firſt of theſe heads have been copied after the ſame original; and, notwithſtanding all their faults, they ſtill bear the impreſs of a dignified and gentle tranquillity, which is equally remote from cold indifference and turbulence of paſſion. This calmneſs is ſupported by a ſecret energy; the look is full of warmth; it promiſes a man of much reflection, but who will not dwell on the ſubtleties of analyſis.

Very poſſibly the firſt of the heads may be the weakeſt; nevertheleſs, it has more dignity than the ſecond, becauſe the chin of this laſt is too much ſhortened. The third is ſtill more animated, but the fourth riſes to the ſublime.

This character is ſecured to it by the look, by the attitude, by the noſe, the mouth, and the hair, and, above all, by the line of the eye-brows, and its ſlope towards the root of the noſe. In the point of the noſe, and the ſhortneſs of ſpace between the noſe and the mouth, there is a tendency to feebleneſs. The chin and forehead, likewiſe, do not contribute to the perfect harmony of the whole; but, independent of theſe imperfections, I declare I have never yet met with a ſingle phyſiognomy equal to this; as I have not hitherto ſeen one picture of the ſame merit with thoſe of Raphael.

A ſingle figure of this great painter, an air of Pergolèſe, a paſſage of Klopſtock, is all I want to charm my eye, my ear, and my heart: to fill me with the moſt delicious pleaſure.

LECTURE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LECTURE XXVIII.

CONSIDERATIONS ON THE IDEAL BEAUTY OF THE ANCIENTS—BEAUTIFUL NATURE, AND ITS IMITATION.

THE firſt rank among the works of art has always been aſſigned to the Greek ſtatues of the refined ages of antiquity: art has never produced any thing more ſublime, or more perfect. This is a fact generally allowed, and I proceed on this ſuppoſition, at leaſt for the moment.

But from what ſource did the ancients derive the idea of this perfect beauty; of this beauty, in ſome degree, more than human?

In two different manners may this queſtion be anſwered.

We muſt either believe, 'that their artiſts knew better than 'ours to fill their minds with ſublime ideas; that their imagina-'tion created forms more perfect: that, in ſhort, their works 'were the fruit of a poetical genius ſuperior to that of the mo-'derns.' Or elſe it muſt be allowed, 'that they had before their 'eyes models more perfect, a more beautiful Nature which gave 'the tone to their imagination, and after which they produced 'their maſter pieces.'

Thus ſome look on the monuments of ancient Greece as ſo many *new creations*, while others conſider them as poetical imitations of a Nature perfectly beautiful.

This laſt opinion, which appears to me the better founded, I embrace. The ſubject is intereſting, and, in my opinion, is capable of being demonſtrated; but the diſcuſſion would require an abler pen than mine.

In this place, however, I muſt be allowed to make a reflection which naturally enough preſents itſelf—'Man cannot create.'

This is a right, this is a privilege, which the Being of Beings has reſerved to himſelf alone. He only 'calleth the things which 'are not, as though they were.' The power of man is limited to imitation; this is his ſtudy, his *nature*, and his *art*. From the moment of his birth to that of his death, he acts only by imitation. All that he performs, all that he preſents as a production of his own, as the work of his hand, as the produce of his mind, in great things as in little, all is copied and imitated. He does not create his own language: he ſpeaks it after others. He does not create written characters: he adopts thoſe already formed. He does not create images; every image ſuppoſes a model.

The child of a Frenchman learns French; the child of a German ſpeaks German. The pupil of a painter imitates the ſtyle and manner of his maſter, whether it be good or bad.

In the moſt ſatisfactory manner, it were eaſy to prove by induction, that every painter has copied the maſters whom he had, the age in which he lived, the objects which ſurrounded him; and that, laſtly, he copied himſelf.

The ſame thing holds good in ſculpture, in literature, in morals; for inſtance, let a ſuperior man excel in the fine arts, or in the ſciences; let him diſtinguiſh himſelf by eminent virtues, his *manner* will always be an imitation of the model which he propoſed to himſelf; only this imitation will be modified by the ſituation in which he finds himſelf placed.

Can

Can a truth eſtabliſhed, by ſo many proofs, be ſeriouſly called in queſtion? It is impoſſible for me to imagine it. Recollect the names of Raphael, of Rubens, of Rembrandt, of Van Dyk, of Oſſian, of Homer, of Milton, of Klopſtock; peruſe their works, and you will diſcover that theſe excellent originals are, at bottom, nothing more than copyiſts; that they have copied Nature and their maſters; that they have copied themſelves. They have individually obſerved Nature after the works of their predeceſſors; and this is what has placed them in the claſs of original geniuſes.

The imitator who is deſtitute of genius, copies ſervilely: he crawls in the footſteps of his maſter: he knows not how to enter upon his ſubject; he introduces neither warmth nor intereſt into it: he ſatisfies himſelf with tracing ſtroke for ſtroke. It is not ſo with the man of genius, he goes a different way to work: it is true he imitates, but not as a ſchool-boy: his imitations are not an aſſemblage of ſmall pieces aſſorted and inlaid: he melts down his materials, and, by a ſkilful diſpoſition, forms of them one homogeneous whole; and this reproduction appears ſo new, ſo different from a vulgar compoſition, that it paſſes for original, that we look upon it as ideal, as an invention.

Much in the ſame ſenſe that the chymiſt is creator of metals, the painter is creator of his portraits, the ſculptor of his ſtatues.

Always ſuppoſe beautiful works of art, then, prototypes ſtill more exquiſite, a Nature ſtill more beautiful; and, on the part of the artiſt, an eye formed for perceiving and catching thoſe beauties. Genius can do nothing without the aid of the ſenſes. Unſupported by them it is merely a torch extinguiſhed. It is under the neceſſity of being ſtirred, of being carried along, by external objects. It aſſumes the tone of the age, and communicates its own tone to the age in return; and, in ſome ſenſe, only gives it back, in other forms, the materials originally received from it.

Will any one, after this, attempt to perſuade me, 'That the 'Greeks have not imitated Nature? That they have not choſen 'their models in the real world which ſurrounded them, and 'which

'which immediately affected their senses? That their works are 'so many arbitrary creations, the produce of a happy imagina-'tion? That they have been formed (if you will so permit me to 'express myself) after the apparitions of a superior world?'

I am fully persuaded, for my own part, that the ancients drew from the common fountain which furnishes the idea of all our productions; that is, from Nature, from the works of their masters, from their own organization, and the sensations which it excited in them. But, in all these respects, they had advantages and helps of which we are destitute.

The blood was purer among the Greeks than with us. As models of the beautiful, we have inanimate statues only; they had before their eyes beauty itself personified.

While a Carlo Maratti was continually under the necessity of recopying the face of his daughter in all his figures of the Virgin; while other artists, at least the greatest number, are limited to a few models, often ordinary enough, and some, besides, degraded by libertinism; the Greeks, more fortunate, found every where elegant forms, and to make a choice was their only embarrassment.

From whence did this national beauty proceed? I cannot tell; perhaps it may be, in part, ascribed to the influence of climate, of education, and of manners.

Any person in possession of the least smattering of the first principles of philosophy knows, 'That there is nothing in the under-'standing which has not been conveyed through the senses.' One of the most hackneyed common places, I allow; but not the less, on that account, an eternal truth.

Let an ideal form be a hundred times above our art, above our imagination and conception, it is no more after all than a 'repro-'duction of what has been perceived in reality.' Always and for ever art regulates itself by Nature; it follows the impressions which the mind receives from the senses: it is only the picture of our perceptions, and of the sensations which result from them.

So

So far from creating ideal beauties, without the aſſiſtance of Nature, I maintain that art does not perfectly ſucceed, even when it takes Nature for a model. A ſtrange paradox! and which cannot fail to ſhock our painters, our ſculptors, and our poets. I declare, however, it is not the love of ſingularity that prompts me to advance it.

Though I ſhall undoubtedly be accuſed of this by all thoſe who, incapable themſelves of every thing like originality, reject a new idea, unleſs it is reſpectfully chalked out after received prejudices, and the precepts of the ſchool, I am certain of my fact, and I am ſimply advancing a truth when I affirm, 'It is only from convention that an ideal picture appears to us ſuperior to Nature.' Art always has been, and ever will be, below her: and what we call the *exalted beauty* of the ancients, was, in all probability, with relation to them, no more than a feeble imitation of Nature.

What is done in modern times, inſtructs me in what was done formerly; and if I may form a judgment of ancient artiſts from our own, they muſt have come far ſhort of their original. Permit me, however, to explain myſelf:

Among our painters, our ſculptors, and our poets, I ſee not, on all hands, a ſingle one who comes up to Nature, much leſs who ſurpaſſes her. If an artiſt excels but to a certain point, if he ſucceeds a little better than the generality, his work is immediately exalted to the rank of ideal beauties. But does this boaſted production actually exceed Nature? Does it even expreſs all her beauties to the ſame degree?

When an artiſt has corrected ſome of the faults of Nature, he imagines himſelf ſtill capable of embelliſhing her, even when ſhe exhibits herſelf in all her perfection. A painter, a ſculptor, ſhall efface a ſhocking deformity, ſhall ſoften a trait that is rather harſh, ſhall fill up a diſagreeable void, ſhall eſtabliſh proportions which may appear to him badly obſerved. This he knows how to do, and this he frequently does without addreſs and without art.

By

By dint of rules, of manner, and of patching, he is lucky enough to disfigure a face which, with bolder traits, would have been more expreſſive, nay, perhaps, more agreeable, and which loſes its whole effect in that finely decorated copy. But even admitting the artiſt to have performed his taſk with judgment; even admitting his corrections analogous to the ſpirit of the phyſiognomy (an enterpriſe, however, extremely difficult, and which ſuppoſes a profound knowledge of man), is he for this much farther advanced? Does it follow that he adds to the beauties of Nature? Do not credit it. It is out of his power to go beyond the perfections of Nature. Can he perfectly convey the expreſſion of beings organized and alive, he who is incapable of catching it completely in inanimate objects? He cannot convey the glittering of a ſuit of armour, nor the graces of a fine head of hair; how much leſs is he capable of conveying the fire of the look, or the majeſtic air of the whole head!

Frequently we extol the productions of art above thoſe of Nature, becauſe we have not theſe laſt immediately before our eyes; and many perſons have ſtood with rapture over a drapery of Rigaud, or an armour of Rembrandt, while theſe two maſters themſelves acknowledged that their productions could not ſtand a compariſon with the model.

The artiſt may, perhaps, ſucceed in giving us a portrait more beautiful than the original, and then it will be ſaid he has embelliſhed beautiful Nature. But, however, on minute examination, it will be found only a ſubſtituted portrait, the imperfect copy of a beautiful Nature, different from that which he had before his eyes, or the imitation of another model which was preſent to his mind. What paſſes for original, therefore, is, at bottom, only a copy, modified by the habitual ideas of the artiſt; or, in other words, embelliſhed by the ſenſations which he had precedently experienced; ideas, ſenſations which have become ſo familiar to him, that, in order to reproduce them, he has no need of the preſence of the object which excited them at firſt.

The works of the ancients, for a ſimilar reaſon, were equally but copies, and, from all appearance, very imperfect copies, either of Nature,

Nature herſelf, or of the works of another maſter, who was, in his turn, far from attaining all the perfections of Nature.

'Among the Greeks, Nature was more beautiful than with us.' In every ſenſe, this is a truth which may be demonſtrated by irreſiſtible evidence. The art of the ancients was juſt as far from catching, in all its perfection, their beautiful Nature, as the art of the moderns is incapable of expreſſing the leſs perfect Nature which they have before them.

To repreſent beautiful Nature well, even in a ſtate of reſt, I have already declared to be extremely difficult.

Give to a deſigner of the greateſt ability the ſimple ſilhouette of an accompliſhed Beauty (and what more ſimple than the ſingle exterior outline of the profile?); he ſhall attempt to trace it ten times, but ſcarcely once will he catch that line; and, after he has ſucceeded, there will always be ſome deviation imputable to him. However, the ſlighteſt deviation is a matter of very great conſequence, and frequently injures beauty infinitely.

Theſe ſlight ſhades, theſe ſlender differences of more or leſs, are preciſely the thing which reduces the artiſt to deſpair. If it coſt him ſo many and ineffectual efforts to catch the ſimpleſt line of beauty, can he expect to ſucceed in a whole ſurface? a ſhaded ſurface? the rounding of the contours, the magic of colouring, in a a beauty full of life, of action, and expreſſion? How often have the Apollo of the Vatican, the Venus de Medicis, and the trunk of Hercules been copied? Have they ever been ſurpaſſed? Have they ever been equalled? And yet they are only motionleſs ſtatues. How fruitleſs then muſt be the attempt to copy the animated face, which is not fixed for a ſingle moment, which is agitated by inceſſant movements!

After this, who will dare to maintain 'That the Greek artiſts 'were the creators of their boaſted ideal beauties?' Theſe beauties were copies merely, which, compared trait for trait with the true models, were perhaps only caricatures of them.

Every outline, every work of art, is fixed and motionleſs: on the contrary, animated Nature is ever in motion, ever leſs or more agitated. For this very reaſon it can never be accurately imitated by all the efforts of art. Deſign ſuppoſes a fixed point; and in Nature there is no fixed point. Thus, of itſelf, the beſt copy is only a ſucceſſion of inſtances, which never actually co-exiſted; a copy, therefore, cannot be entirely natural: it is at moſt only an approximation. Again—a ſimple ſilhouette, perfectly exact, is abſolutely a phyſical impoſſibility; and will any one pretend that an *ideal* may be created? Here I ſhall pauſe—nothing more is wanting to demonſtrate to the feeling and to the eye, that every ideal production is, in reality, only a reproduction of ſenſations which have antecedently affected us; that it is only an imitation of beauties which have ſtruck us, and the re union of theſe beauties in a ſingle one, which by the effect of art becomes homogeneous, or at leaſt appears to us ſuch.

The Grecian race, then, was more beautiful than we are; they were better than us; and the preſent generation is vilely degraded!—' But theſe ſame Greeks were ſuperſtitious pagans, and ' we are Chriſtians enlightened by the Goſpel.'

This plauſible objection to my doctrine may be ſtarted either from malice, or ironically; but it is eaſily removed. From love to thoſe, therefore, who ſeek after the truth, I will make the attempt.

Chriſtianity acts in the ſame manner as its divine Author. It does not give eyes to them who have them not; but it reſtores ſight to the blind. By it the ear is not created; but it makes the deaf to hear. It is a ſource of life and vigour to every body, to every veſſel, in proportion to its organization, and ſuſceptibility. It embelliſhes all according to internal and individual diſpoſitions of the ſubject on which its action is exerted. Nothing hinders, of conſequence, the ſuperſtitious Pagan, in virtue of his organization, and of his natural diſpoſitions, to receive from the Creator, whoſe counſels are unſearchable, a form more beautiful than our's. Beſides, I am perſuaded that, conſidering his ſituation, he was not in a ſtate to develope his faculties to the utmoſt of their

their capacity, and that he would have turned them to more account had he been a Chriſtian.

After all, ought we to exclaim ſo violently againſt our religion, againſt that Chriſtianity which ſhould embelliſh us? Let us diſtinguiſh between paint and beauty. It is the interior, it is ſentiment, it is the proper employment of faculties which ennobles and gives beauty to the human form. Muſt it not be admitted, then, that many Pagans of antiquity followed the light of their reaſon with much greater integrity, than many of us Chriſtians of the eighteenth century follow the light of our religion? If the great truths of the Goſpel had been revealed to them, with what earneſtneſs would they not have received them! Had they known our bleſſed Saviour, with what tranſports of gratitude and joy would they not have tendered him their homage!—I hope forgiveneſs for this digreſſion.

Some ſtarched critic perhaps will reprimand me, and aſk, with a ſevere tone, 'Why, on all occaſions, introduce the name of our 'bleſſed Saviour into an eſſay on Phyſiognomy?'—My anſwer is, 'Stand from between me and the Sun!'

The human race is degenerated; every thing proves it, and it is with the utmoſt regret I ſpeak it. We are but the refuſe of paſt ages; a corrupted generation, that ſcarcely preſerves the varniſh of virtue. Religion is only an empty ſound; Chriſtianity a jeſt. What is ſtill worſe, we are not ſenſible of our depravation; we bluſh not at our deformity; we behold with indifference our bodies, our features diſfigured by vice. This obduracy is at once the ſummit, and the ſtrongeſt proof, of our depravity.

I have another argument to propoſe with reſpect to thoſe who are diſguſted with the very word Religion. Let them judge of cauſes from effects; let them compare modern productions with thoſe of the ancients, and the proofs will deduce themſelves of their own accord.

Let me recapitulate.—Among the ancients the works of art are eternal monuments of a very beautiful Nature, which they have

not ſurpaſſed, which they have not even equalled. The artiſt is creator of his works, in the ſame ſenſe that every one is creator of the language which he ſpeaks. Every painter, every artiſt, takes for a model the animated Nature which encircles him, and the works of the great maſters who have gone before him. His ſtyle and manner carry the phyſionomy of the age in which he lived, and frequently alſo his own proper phyſionomy. His ideal beauties, and his caricatures, are an extravagant eulogium, or an exaggerated cenſure of contemporaries; and, by taking the juſt mean between theſe two extremes, you may eaſily determine the character both of the painter and the age. The objects which ſurround him give the tone to his imagination, form it, affect it, feed it. He may extend the boundaries of his art, but it is impoſſible for him to go beyond Nature.

I have only glanced at this ſubject, which it would be of ſo much importance fully to elucidate. Humanity it concerns very nearly. In it poetry, eloquence, architecture, all the liberal arts, are deeply intereſted. What do I ſay, Morality and Religion would gain infinitely, could we arrive at the capacity of deciding once for all, what is ideal or copy, creation or imitation. To one or other of theſe claſſes, whatever belongs to man may be referred.

LECTURE

LECTURE XXIX.

THE PRECEDING SUBJECT CONTINUED.

ADDITION A.

WINKELMANN'S OPINION WITH RESPECT TO THE APOLLO OF THE VATICAN.

In thy majeſtic form and kindred eye,
I trace the features of a noble mind.

SO much has already been ſaid of the Apollo of the Vatican, that the ſubject is perhaps exhauſted; notwithſtanding which, however, (though I am by no means fond of repeating the reflections of others, and what all connoiſſeurs and admirers of the beautiful know by heart) I cannot reſiſt the temptation of inſerting here the judgment which Winkelman has pronounced on this celebrated ſtatue, in his 'Hiſtory of Art among the Ancients.'

This well known paſſage can never be placed more properly than in a work on Phyſiognomy. I only muſt be permitted modeſtly to ſubjoin the remarks which it has ſuggeſted to me.

'Of

'Of all the productions of art which have escaped the ravages of 'time, the statue of Apollo, beyond all contradiction, is the most 'sublime.

'The artist has conceived this work on the ideal, and has em-'ployed matter only as it was necessary to him in order to embody 'his thought and render it sensible. As far as the description 'which Homer has given of Apollo surpasses the description of 'succeeding poets, so far is this figure superior to every other 'which has been given us of this god. Its stature is above the 'human, and the attitude breathes majesty. An eternal spring, 'such as reigns in the happy plains of Elysium, invests with ami-'able youth the masculine charms of his body, and sheds a gentle 'radiance over the majestic structure of his limbs.

'In order to elevate your mind to the contemplation of super-'natural beauties, try to penetrate into the empire of incorporeal 'beauty (1), endeavour to become creator of a celestial nature: 'for here there is nothing that savours of mortality, nothing sub-'ject to the wants of humanity. This body is neither warmed 'with veins, nor agitated with nerves: a celestial spirit, poured 'forth like a gentle stream, circulates, if I may be allowed the ex-'pression, over the whole circumscription of this figure.

'He has pursued Python, against whom, for the first time, he 'has bent his formidable bow (2), with the rapidity of thought 'he has overtaken him, and let fly the fatal shaft. From the 'height of his joy, his august look, penetrating into infinity, 'stretches far beyond his victory. Disdain is seated on his 'lips (3); the indignation which he breathes swells the nostrils, 'and mounts to the eye-brows. But on his forehead resides a 'peace which nothing can disturb, and the eye beams gentleness, 'as if he were surrounded by the Muses, emulous to lavish on him 'their caresses.

'In none of the figures of Jupiter produced by art, which have 'reached us, do we see the Father of Gods approaching that great-'ness in which he manifested himself of old to the poet's eye, that

'is

'is apparent in the traits which his ſon here preſents. The indi-
'vidual beauties of all the other gods are united in this figure as
'in the divine Pandora. That forehead is the forehead of Jupiter
'impregnated with the Goddeſs of Wiſdom; theſe eye-brows, by
'their motion, announce their will; theſe eyes, in their arched
'orbit, are the eyes of the Queen of Goddeſſes; and that mouth
'is the very mouth which inſpired the lovely Bacchus with de-
'light. His beautiful hair, like the tender ſhoots of the vine,
'floats around (as if gently waved by the breath of the zephyrs)
'his ſacred head: the ringlets ſeem perfumed by the eſſence of
'the Gods, and carelеſsly ſcattered around by the hands of the
'Graces.

'When I view this wonderful prodigy of art, I forget the whole
'univerſe, and cannot help aſſuming a more elevated poſition, to
'contemplate it with dignity. From admiration I riſe to ecſtaſy.
'Like thoſe who are filled with the ſpirit of prophecy, I feel my
'boſom dilate and ſwell. I am tranſported to Delos and the hal-
'lowed groves of Lycia, thoſe ſacred ſpots which Apollo graced
'with his preſence; for the beauty, which I have before my eyes,
'appears to acquire motion, as that beauty formerly received,
'which was produced by the chiſſel of Pygmalion.

'How is it poſſible to deſcribe thee, O inimitable maſter-piece!
'To do it juſtice, art herſelf muſt vouchſafe to inſpire me and
'conduct my pen. As thoſe, who cannot reach the head of the
'divinity they adore, place at his feet the garlands with which
'they wiſhed to crown him, ſo I depoſit at thy feet theſe lines
'which I have now traced.

'With this deſcription nothing agrees leſs, and particularly with
'the expreſſion which is diffuſed over the phyſionomy of Apollo,
'than the idea of Spence, who pretends to find in this ſtatue an
'Apollo the Hunter.'

(Hiſtory of the Art of Antiquity by Winkelmann, Huber's Tranſlation, Leipſig edition, 1781, vol. iii. p. 195.)

REMARKS.

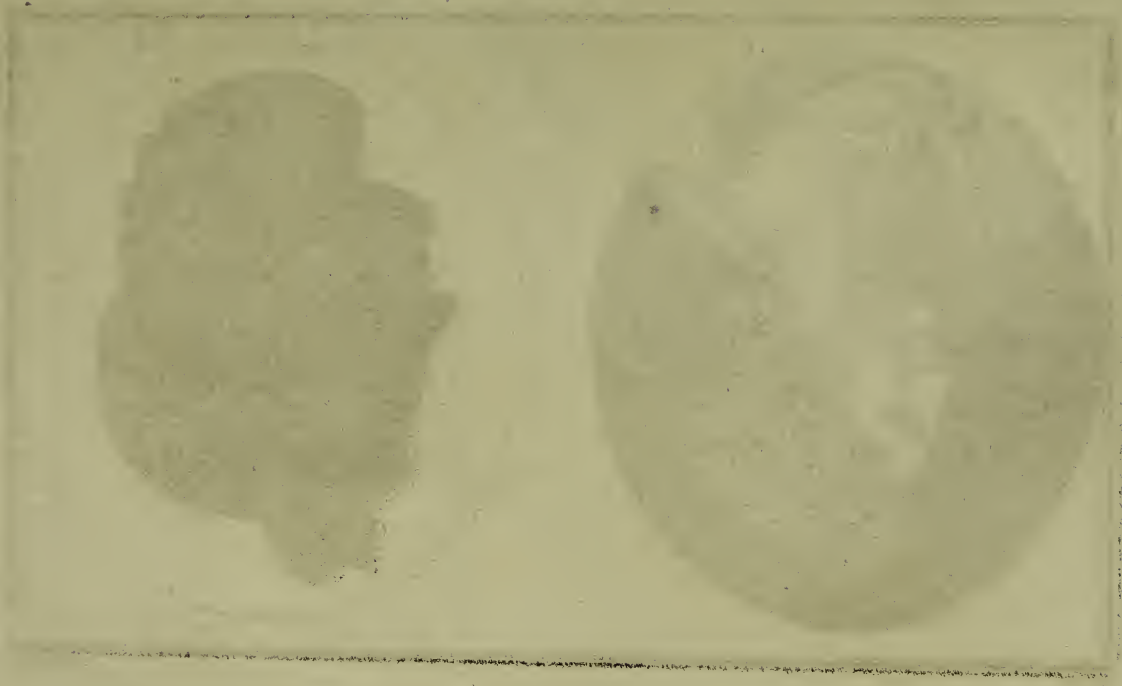
REMARKS.

(1.) To my apprehenſion, an incorporeal beauty is a mere chimera, and appears to me fully as inconceivable as a vivified body without a ſoul.

(2.) Hogarth is not of this opinion. 'Manly beauty,' ſays he, 'and ſwiftneſs of motion, appear to me well choſen attributes 'to characterize the God of Day. Nothing can be more poetical 'than the attitude in which he is repreſented: with one foot 'gracefully advanced, he lets fly an arrow, the emblem of rapidity; 'which may eaſily be referred to the rays of the ſun. This expla-'nation ſeems, at leaſt, as natural as that of the victory obtained 'over the dragon Python; the action of which, beſides, accords 'but indifferently with the elevated poſture, and the graceful air, 'of the Apollo of the Vatican. The hiſtorical details which have 'been tranſmitted to us of this celebrated ſtatue, have made ſome 'preſume, with much appearance of probability, that it is a repre-'ſentation of the Apollo of Delphi. This opinion, for my own 'part, ſeems to me ſo well founded, that I find no difficulty in 'adopting it.' (Hogarth's Analyſis of Beauty.)

(3.) This obſervation is true; but if Winkelmann had ſaid, 'That the diſdain is marked *between* and not *upon* the lips,' he would have expreſſed himſelf with more preciſion. The ſepa-rating line, which reſults from the poſition and the relation of the two lips, expreſſes, beyond the power of being deceived, the proud diſdain of a divinity. The judgment of Hogarth, of conſequence, is ill-founded, and proves that he has never either ſeen the ori-ginal, nor a good caſt of the ſtatue. It is true, however, that this air of diſdain is diſcernible in the line of the mouth alone; be-ſides, it muſt be viewed in front, and the light muſt fall upon it from above. In no other reſpect is any trace of contempt im-preſſed on that face; it was neceſſary carefully to avoid every thing that could impair the beauty of it; with the ancients this conſideration prevailed over every other. 'They never ſacrificed

'beauty



B C

'beauty to force of expreſſion; they attached themſelves more to 'ideal forms than Nature, and rejected every thing that was too 'individual.' (Sulzer's Theory of the Fine Arts under the word ANTIQUE.)

ADDITION B.

SILHOUETTE OF THE APOLLO—*See the Plate.*

Let any one make a hundred ſilhouettes of the Apollo, and it is much eaſier to draw after a buſt, which is immoveable, than after Nature, which is never entirely ſo; they will all differ more or leſs, and ſcarcely will you find a ſingle one which gives the contour in all its purity.

Is it needful to ſay any thing more in order to prove what has already been aſſerted—'That beautiful animated Nature is inimi-'table?' yet one is never wearied with admiring this ſimple profile drawn after the ſhade. Fruitleſs would be the attempt to account for the pleaſure it conveys, and words are inadequate to expreſs the ideas we wiſh.

Partly in the poſition of the forehead conſiſts the ſublime character of this head, which is neither too perpendicular, nor too ſloping, and which beſides harmonizes ſo well with the whole. The chin I admire ſtill more: it has nothing either harſh or effeminate, and that prominent form gives it a bold and manly air: the deſign of it is ſimple and correct, and its progreſſion toward the neck is very happily managed.

To add to the grace and dignity of expreſſion, the opening of the mouth is neither more nor leſs than is neceſſary. I muſt ſay as much of the regular form of the lips, of which the one projects not beyond the other.

The paſſage from the forehead to the noſe, and the lower part of this laſt, have loſt infinitely in the copy, from differences which are, in other reſpects, extremely ſlight.

ADDITION C.

APOLLO.—*See the Plate.*

After a drawing of Seidelmann this plate is engraved. The face is preſented ſomewhat more than in profile. The forehead and noſe are more energetic, more ſublime, more worthy of a god, than in the preceding ſilhouette. Likewiſe obſerve how far removed the contours are from the form of the famous Greek heads.

A line perfectly ſtrait would infinitely injure this profile (it being underſtood, however, that this ſtraight line muſt not be confounded with thoſe which only approach to it).

The breadth of the noſe, near its root, becomes here the expreſſion of a dignity more than human. Conſidered ſeparately, the eye is not deficient in point of energy; but, when placed by the ſide of that majeſtic noſe, it almoſt loſes it. The arch of the eye, though rather harſh, is admirable. The noſtril, and the wings of the noſe, are drawn without correctneſs and without character.

In the mouth you diſcover an air of diſſatisfaction bordering on contempt. But this ſlight diſſonance diſturbs not the divine harmony of the whole. The faint tint of inquietude diſcoverable in it, is abſorbed in an inexhauſtible fund of energy and tranquillity; and this laſt character is perfectly ſuitable to a god victorious by his own energy alone. To me the under lip appears too thick, and not well finiſhed; and, unleſs I am deceived, neither has the chin the dignity of that of the ſilhouette. In ſhort, it is needleſs to add that what is perceived, or what is conjectured of the ſhoulder and of the attitude, announces heroic force, and preſents to us all the traits of greatneſs and majeſty.

ADDI-

ADDITION D.

WINKELMAN'S OBSERVATIONS RESPECTING THE CONFORMATION OF THE GREEKS.

'Reſpecting the beautiful conformation of the ancient Greeks 'there is only one opinion; and though it be no longer the ſame 'among the modern Greeks, yet ſome relics of it ſtill remain.

'Beſides that their blood has been mixing, during ſeveral ages, 'with the blood of the nations which have ſettled in their country, 'it may eaſily be comprehended that their preſent government, 'their education, their manner of thinking, muſt have likewiſe had 'an influence on their configuration. The Grecian form is, not-'withſtanding all theſe diſadvantageous circumſtances, to this day, 'boaſted of for its beauty.

'It is a truth, that the more nearly Nature approaches to the 'climate of Greece, the more beautiful ſhe is, the more majeſtic is 'the conformation of man. Such is the influence of climate, that 'in the fine provinces of Italy, you rarely find on the faces of the 'inhabitants any of thoſe indeciſive and equivocal traits which 'you frequently meet with on thoſe of the ultra-mountaineers.

'The traits which characterize the Italians are noble or ſpright-'ly; the form of their face is, for the moſt part, great and de-'cided, and the parts are in a beautiful harmony with the whole. 'This beauty of form is ſo ſtriking, that frequently the head of a 'peaſant might figure gracefully in the moſt ſublime hiſtory paint-'ing. (Is there not a little tendency to exaggeration in all this? We phyſiognomiſts are unfortunately ſometimes rather diſpoſed this way.) 'Neither would it be difficult to find, among women of 'low condition, a model for a Juno.

'The kingdom of Naples, which enjoys, more than the other 'provinces, the influence of a mild climate, produces men cha-

'racteriſed by majeſty and ſtatelineſs of form. Thus exquiſite 'beauty, which conſiſts not ſimply in a delicate ſkin, in a clear 'complexion, in eyes piercing or languiſhing, but in a majeſtic 'port, and an intereſting phyſionomy, is more frequently to be 'found in countries which only enjoy a temperate climate.

'If it be true, as an Engliſh author, a man of quality, advances, 'that the Italians alone are capable of repreſenting beauty to ad-'vantage, it is in the beautiful configurations of the country itſelf 'that we muſt look, in part, for the principle of this aptitude, a 'matter of eaſy acquiſition in Italy, where daily opportunities 'occur of contemplating the moſt beautiful forms.

'Beauty, however, was not a gift beſtowed without exception 'on all the Greeks; and Cotta, one of the perſonages in a dia-'logue of Cicero, obſerves, that, during his ſtay at Athens, he 'found very few young perſons who were really beautiful.

'Among the Greeks, the moſt beautiful race, particularly as to 'colour, was found in the climate of Ionia in Aſia Minor, that 'climate under which Homer was born, and by which he was 'inſpired.

'One ſenſible proof of the advantageous form of the Greeks, 'and of the modern inhabitants of the Levant, is, that the broad 'flat noſe, one of the greateſt deformities of the face, is no where 'to be found among them. Scaliger maintains, that the flat noſe 'is not to be found even among the Jews, and that thoſe of Por-'tugal have them, for the moſt part, of an aquiline form; hence 'this ſpecies of noſe is, at Liſbon, called the Jew noſe. Veſalius 'obſerves, that the heads of the Greeks and Turks have a much 'finer oval than thoſe of the Germans and Flemiſh.

'On this occaſion it muſt be conſidered, that the ſmall-pox is leſs 'dangerous in warm climates than in cold countries, where it is 'a dreadful epidemic, and commits ravages like the peſtilence. 'Among a thouſand perſons whom you meet in Italy, ſcarcely ten 'are ſenſibly marked with the ſmall-pox. It appears that this 'malady, with reſpect to the ancients, was abſolutely unknown to 'them.'

ADDI-

ADDITION E.

THREE GREEK PROFILES AFTER COZENS.—*See the Plate.*

The three oppoſite Greek profiles have every character of being ſo.

What monotony! what diſguſting ſtiffneſs! Theſe marble faces abſolutely poſſeſs nothing of Nature. Such a prodigious value is ſet on Greek profiles, drawn almoſt by the rule. A thouſand times it has been ſaid, and a thouſand times it will be repeated, that this line is the diſtinctive mark, the true touch-ſtone of a beautiful profile, particularly of a female profile.

I confeſs, to my ſhame, that the very ſight of three heads ſo uniform fatigues and oppreſſes me; that a whole ſociety, that a whole nation ſo compoſed would be to me inſupportable. I do not mean to cenſure the ingenious artiſt who deſigned theſe heads. He meant to repreſent a beauty at once gentle and majeſtic; and, to this effect, he has preſerved the ſame form of face, varying the eye, the mouth, and the head-dreſs. He has executed his taſk; but it is the principle which I combat, and this is what I think on the ſubject.

1. Nature delights in variety, and the ſtraight line is the very eſſence of monotony.

2. Where no one thing is meaſured by the rule, where nothing is formal, this line exiſts no where in Nature. Nature is the ſworn and irreconcileable foe of perpendiculars, and of ſtraight lines. They are utterly excluded from all that is animated, or even vegetative.

3 Be it Greek or not, a ſtraight profile is then a mere chimera, and no where in reality exiſts. It is contrary to the principles

ciples of all mechanics: it is incompatible too with that of the human ſcull, which, being arched in every direction, can become neither the root nor the ſtem of a line perfectly ſtraight.

4. The three profiles under examination are far from being drawn by the rule; but they are deſtitute of theſe ſoft gradations, the delicately undulating line is wanting which we perceive in Nature, and which, in truth, we find in the Greek profiles of the greateſt maſters.

5. The beauty of Greek profiles is determined not ſolely by a gentle progreſſion of forehead, by the uniformity of the forehead and noſe, by the monotony and continuity of the exterior outline. It depends, on the contrary, quite as much on the obliquity and the poſition of that exterior line, on its relation to the lower part of the face, to the upper and hinder part of the head.

6. The noſes and chins of theſe heads, whether it be the fault of the original deſign, or, which is more probable, that of the copier, are neither antique nor natural, nor true, nor ideal: if, however, any other diſtinction can be admitted between Nature and the antique, between true and ideal except that of more or leſs; if, however, the ideal be any thing elſe than a copy of beautiful Nature. At the ſame time I admit, that theſe chins are not ordinary, and that they are not, to a certain degree, deficient in dignity; but the tranſition from the under lip to the rounding of the chin has neither ſufficient expreſſion nor truth.

7. The eyes ſavour ſtrongly of the ſtatue; unleſs perhaps this be done on purpoſe, and becauſe the artiſt intended to give every characteriſtic trait with exact preciſion.

Head 1, ſeems to languiſh with love. A majeſtic haughtineſs I diſcern in head 2; and head 3 is, I think, the moſt reflecting: but none of the three promiſes a mind capable of vigorous thought.

ADD I-

F
G
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ADDITION F.

CARICATURE OF VENUS.—*See the Plate.*

Without hesitation this will be pronounced a Greek head, and it has, in truth, all the characters of being such. Every leading feature of it is given with freedom; I cannot discover a single weak part in it.

The bendings, the accessary traits, every thing appears to have been produced by a single cast, and from the same mass. However, the nose still wants a certain degree of delicacy: it is not sufficiently feminine, and the under part does not exactly harmonize with the upper, which is more strongly marked, nor with the forehead which is so beautifully arched.

The mouth is sensual in the extreme: it has the air of relishing pleasure. The same thing I might say of that voluptuous chin; but this expression forms a contrast, less or more, with the firmness, or, if you please, the stiffness of the forehead and nose.

ADDITION G.

TWO GREEK HEADS.—*See the Plate.*

In these two profiles I perceive masculine energy, a mind firm and calm. I also clearly discern in them the simplicity and dignity of Greek heads; and, without knowing whom they represent, I consider them merely as works of art.

Fig. 2. approaches less to the ideal than fig. 1, and it preserves, for that reason, an air more true, more natural, and more homogeneous:

neous: I ſhould likewiſe expect from it a greater degree of ſagacity and candour. To me the other appears more ſleepy, more indifferent; and this judgment I form from the part which is between the noſe and the mouth. The noſtril is defective in both, and by no means accords with the expreſſion of the face.

SUPPOSED HEAD OF APPOLLONIUS.—*See the Plate.*

This ſmall head, which paſſes for that of Appollonius, muſt have the preference to the two firſt: I ſhould aſcribe to it more ingenuity, more firmneſs and elevation.

ADDITION H.

THREE GREEK HEADS.—*See the Plate.*

A ſuperior mind does not always ſuppoſe an external form perfectly beautiful and regular. Every man of genius is impreſſed with the character of his greatneſs; but this character is determined by the meaſure of his merit.

However admirable the three oppoſite heads may be in their kind, yet nothing in them recals that ideal beauty of the Apollo which has ſo often been transferred to figures of gods and men, and for which the Apollo of the Vatican itſelf is indebted to the ſublime forms which the artiſt had taken for a model.

Theſe faces have a reſemblance to thoſe of our climate and age: they have the form and features of them; and, notwithſtanding that air of conſanguinity, the more we examine them, the more they inſpire us with reſpect. With the modifications of each character, you diſcover in them a fund of energy and calmneſs, a firmneſs

firmneſs of mind, a richneſs of idea, a ſuperiority of genius and faculties, which fix our admiration, and compel us to revere.

Fig. 1. This man I will not take for a profound thinker; but, without heſitation, I will allow him a poetical and prophetic genius, an inexhauſtible ſource of invention. Were I looking upon this head for the firſt time, and without knowing it, I ſhould ſay that it dwells not on frivolous reſearches, that it conſults not, nor liſtens to any perſon, that it acts of itſelf and without effort. That mind has formed for itſelf a world apart, where it is in its proper element. In the muſcles of the forehead I diſcern the richneſs of the forms which the poet has taken from reality, and of which his imagination has created the aſſemblage. Never did the fatiguing intenſeneſs of metaphyſical ſpeculation contract thoſe eye-brows. Every thing is full of life and motion; every thing is in a harmony that cannot be deſtroyed: every thing announces the divine Homer.

The beauties of a head ſuch as this cannot be expreſſed but by the boldeſt flights of language; and I muſt entreat the reader to pardon ſome expreſſions which may appear to him rather extravagant, but which will better convey my ideas.

That ſcull is a poetical heaven into which the vivified images of the gods tranſport all Olympus. There inhabit all thoſe heroes whoſe exploits aſtoniſh us. It is there that Achilles,

——— a vaſt enormous form
hugely extended lies.——ILIAD.

The noſe ſo beautifully arched is made for ſeizing the moſt delicate ſenſations; and, though extremely fine, has nothing effeminate. Theſe eyes ſunk, and deprived of ſight, announce a ſoul ſo much the more concentrated; and I will boldly affirm, that they are inwardly feaſting on pictures which an imagination of fire preſents to them. That mouth is the organ of the marvellous, and, though it has ſuffered a little in the hand of the copier, it ſtill preſerves all the ſimplicity of the age of innocence. The hair and

beard ſpread over the whole a veil that commands reſpect. The ſpirit which reſides there is not diſturbed by paſſions: it purſues its own train without deſign. It exiſts only for itſelf, and the world which it has created, affords it complete employment and ſatisfaction.

Fig. 2. This head is much more formed for thinking; more adapted to obſervation and analyſis. It is not ſo inventive as the one preceding, but it is for that very reaſon ſo much the more capable of reflection.

Fig. 3. This laſt promiſes a mind ſtill more profound: its progreſs will be ſlower, ſteadier, and more ſure. It will more firmly retain, with leſs facility of apprehenſion, what it has once ſeized. In every thing that belongs to abſtraction or analyſis it will excel, and its ideas will poſſeſs preciſion. This is particularly indicated by the contour of the noſe.

ADDITION I.

TWO ANTIQUE HEADS.—*See the Plate.*

Oppoſite are two more antique heads, to which it is impoſſible to refuſe the diſtinctive character of male beauty; or, in other words, ſimplicity, harmony, and energy.

Muſt not forms ſuch as theſe captivate your eſteem from the firſt moment? Will any one heſitate whether or not he ſhould admire that ſteady and penetrating look which nothing can intimidate; that forehead ſo ſmooth and yet ſo expreſſive; that regular and energetic noſe; that mouth which ſo well expreſſes courage; that prominent chin? Theſe features will ſtrike, will aſtoniſh you in the firſt head, and will determine the degree of admiration which you muſt allow to the ſecond.

This

This laſt will enchant you by its beautiful forehead, by the noſe ſo gently arched, by the ſhortening of the upper lip, and the delicacy of the under; and theſe different ſigns will enable you to diſcover ſomething of that exquiſite ſenſibility which raiſes ſtill higher the ſimplicity and energy of the character.

Muſt not theſe obſervations produce in you a deſire of living with ſuch men? a deſire which appears to me ſo natural, and which I cannot reſiſt. Theſe are not, however, the forms of an ideal world; they are only the caricatures of beings which formerly exiſted in reality. Formerly!—Is it then impoſſible that our factitious and enervated characters ſhould henceforward attain to the ſource of ſimplicity and energy? Ah, if the aſpect of the beautiful forms of antiquity could make any impreſſion on my readers! At ſight only of theſe two heads (and I defy art to reproduce them after ordinary faces, unleſs the copy be embelliſhed at the expence of reſemblance and truth), I ſay at ſight only of theſe two heads, my heart, all on fire, ſays to itſelf, and would wiſh to ſay to all my contemporaries, 'Theſe are men, and we too, as they, 'are men.' On hearing any thing praiſe-worthy, on the recital of a great action, my heart, divided between anguiſh and delight, between depreſſion and hope, exclaims, 'This is in human na-'ture; and I alſo am a man; and the germ of the virtues which 'diſtinguiſh the beſt of men is to be found likewiſe in me.' I refer theſe principles to the exterior form.

Our bodies are equally ſuſceptible of perfection; and this perfection tends to the glory of Him who created the whole human race: it is well pleaſing to Him who loves to contemplate the work of his hands: it fills with delight thoſe of his creatures who are able to trace in the beauty of man the reflection of the Divinity. In ſhort, the perfection of our bodies diffuſes joy through heaven and earth: it announces the glory of the all-wiſe Creator, who has manifeſted himſelf in man, and in his form.

This perfection, ſo pleaſing to our Maker, and ſo intereſting to ourſelves, is perhaps of leſs difficult attainment than is imagined. 'Children of the Father of Lights, endowed with a ſoul which is 'an emanation from the divine eſſence,' dare we deſpair of ſuc-

ceſs? Even admitting that this enterpriſe ſhould appear to exceed our ſtrength, have we not every thing to hope for from Him who created man, and formed him after his own image?

When my ſoul, diſengaged from this groſs covering, ſhall have attained the knowledge which it purſues here below, groping in the dark, what an age will it be which ſhall preſent to its purified organs of viſions a generation all ſimplicity, harmony, and energy? At the preſent time, is there any one of my readers ſo far ſuperior to prejudice as to perceive and to love, in our form thus perfected, the higheſt degree of grandeur and dignity of which human nature is ſuſceptible? Are there any who feel themſelves encouraged henceforth to preſs forward to this glorious mark, and 'to glorify 'God in their body?'

I am abundantly ſenſible that theſe ideas will not be reliſhed by the critic, all whoſe ſkill is employed in ſifting words and phraſes; nor by the wit, who prefers a lively ſally to the intereſt of humanity; but the period will arrive, when they muſt be conſtrained to abjure their error, and pay homage to truth: tranſported themſelves to the abode of perfection and happineſs, they will acknowledge that the moſt beautiful maſter-piece of art is nothing but horror and deformity in compariſon with a body raiſed up again, and inveſted with ſplendor and glory.

LECTURE

LECTURE XXX.

CONSIDERATIONS ON THE STUDY OF PHYSIOGNOMY.

DEDICATED

TO THE COUNT FRANCIS-JOSEPH DE THUN, AT VIENNA.

SECTION I.

IN order that the ſcience of phyſionomies may attain that degree of perfection of which it is ſuſceptible, it is neceſſary to know ‘ how it ought to be ſtudied.’

Ignorance is, perhaps, no where ſo pernicious as in phyſiognomy: it is equally injurious to him who pronounces the deciſion, and to the object of it. A ſingle falſe judgment is capable of producing the greateſt miſchief; what then muſt an erroneous principle be, which may dictate a thouſand falſe judgments? What ſhall we ſay of a whole ſyſtem ill-underſtood, which eſtabliſhes falſe rules? I have deferred the conſideration of it till now, being unwilling to throw out reflections at random on a ſubject of ſuch high importance.

I hope

I hope my circumſpection will meet approbation. If it be the duty of an author to employ the moſt ſcrupulous exactneſs even in the minuteſt obſervations which he lays before the public, how much more ought he to be upon his guard when he pretends to teach the art itſelf of making theſe obſervations! Phyſiognomy is, perhaps, of all ſciences, that which furniſhes the moſt employment to the reaſoning faculty. Error here is ſo much the more to be dreaded, that it is more eaſily fallen into, and that the conſequences are never indifferent. It is impoſſible to warn the phyſionomiſt too frequently, and too earneſtly, of the paths which may miſlead him. It is impoſſible ſufficiently to preſs upon him the importance of repeating and varying his obſervations; but from the ſtudy in queſtion all the refinements of pretended genius ought to be excluded.

A phyſionomiſt without a call, that is to ſay, who wants tact and judgment, who has neither ſtudy nor logic, who does not take the trouble to obſerve and to compare, who is not faithful to truth, who does not lay to heart the intereſts of humanity; a phyſionomiſt who is a wit, a wrangler, poſitive, or ſuperficial—what a dreadful plague to ſociety!—I ſay a phyſionomiſt who wants judgment, and is not faithful to truth; and on this I muſt ſtrongly inſiſt. In effect, though the phyſiognomical tact be the firſt and principal attribute of the phyſionomiſt: though it be his light and guide; and though without it rules and precepts would be as uſeleſs as a teleſcope to a blind man, this tact alone is far from being ſufficient.

The phyſionomiſt muſt likewiſe poſſeſs judgment: he ought to reflect, analyze, compare, and connect his obſervations. The moſt tranſcendant phyſiognomical genius will be frequently in danger of deceiving himſelf, and of miſleading thoſe who implicitly confide in him; if he want ſenſe, if he be deficient as to rules, practice, deſign; confuſed in his ideas, he will be in no condition to communicate them to others. Before, therefore, I would recommend or admit any perſon whatever to the ſtudy of our ſcience, I muſt previouſly be aſſured that he poſſeſſes tact and judgment; that he is acquainted with the art of deſign, or, at leaſt, that to a certain

point

point he has the talent, and is in the practice of drawing. He muſt have the phyſiognomical tact, to perceive and to catch the characters of nature. He muſt have judgment, to digeſt into proper order the obſervations which he has made, to generallize them, and to indicate them by abſtract ſigns. And, finally, he muſt know ſomething of deſign, to repreſent the characters, and determine them with exactneſs.

Without theſe qualities it will be impoſſible to make any progreſs in phyſiognomy. I frequently tremble at the idea, that perſons deſtitute of capacity ſhould raſhly plunge into a ſcience which it is ſo difficult to treat with preciſion and method, and thus contribute toward bringing it into diſcredit. Let not the miſchief which may reſult from their temerity be imputed to me; I do all I can to prevent it. With a certain tact, with judgment, and a turn for drawing, nothing is more eaſy undoubtedly than to acquire a ſuperficial acquaintance with our ſcience. I admit, farther, that every man has received a certain proportion of phyſiognomical tact; but it does not follow that he has as much as is requiſite, or that he poſſeſſes at the ſame time ſufficient judgment and capacity to make obſervations, and to expreſs them with exactneſs; or, in other words, to make a particular ſtudy of phyſiognomy.

I ſhall not here repeat what was ſaid in the firſt volume, of the character of the phyſionomiſt, and of the difficulties which the ſcience he cultivates preſents to him. I make haſte to eſtabliſh certain principles, which I conſider indeed as ſtill far from being ſufficient, but which, from experience, appear to me calculated to facilitate the ſtudy of phyſiognomy.

Young man, I would ſay to the perſon who aſked my advice, if you feel yourſelf called to this ſtudy; if you are differently affected by different phyſionomies; if from the firſt moment you are powerfully attracted by ſome, and as powerfully repulſed by others; if you take a lively intereſt in the knowledge of the human heart; if you are in the habit of thinking clearly and with preciſion—come and engage in the arduous career.

I muſt

I muſt firſt inform you in what the ſtudy of phyſiognomy conſiſts.

It conſiſts in the exerciſe of tact and judgment: in placing the obſervations which you may have made, in their true light; in marking down, in characterizing and repreſenting, whatever you have perceived.

It conſiſts in ſearching for, in fixing, and claſſing the exterior ſigns of the interior faculties: in diſcovering the cauſes of certain effects by the features and movements of the phyſiognomy: in knowing accurately, and in being able to diſtinguiſh, the characters of underſtanding and of ſentiment which are ſuitable or repugnant to ſuch a form, or ſuch features.

It conſiſts in finding out general, apparent, and communicable ſigns for the faculties of mind, or for internal faculties in general: and then in making an eaſy and unerring application of theſe ſigns.

This, would I ſay to my pupil, this is your taſk, Do you find it too hard for you?—Abandon at once a ſcience for which you have not the neceſſary qualifications; for to pretend to acquire it at an eaſier rate, is to attempt an impoſſibility.

As the architect before he begins to build, draws a plan of the fabric which he means to rear, then calculates the expence which the execution demands, and compares it with the funds allotted for that purpoſe—the phyſiognomiſt ought in like manner to conſult his faculties and his zeal. He ſhould thus reflect: 'Have I cou-
'rage and capacity equal to the happy accompliſhment of the en-
'terpriſe which I am now to undertake?'

If he is not diſcouraged by the appearance of difficulty; if he is confident of ſucceſs from a conviction of his own energy and ſtrength; if his phyſiognomy gives me aſſurance of this conviction; if I believe eſpecially that I read there the proof of his talents; I will

will cheerfully continue to give him what inſtruction I can, and what follows is an abſtract of my leſſons.

Firſt, *Examine carefully what is common to all the individuals of the human ſpecies; what univerſally diſtinguiſhes the organization of our body from every other organization, animal or vegetable.* This difference being once well eſtabliſhed, you will feel more forcibly from it the dignity of our nature; you will ſtudy it with greater reſpect, and with more certainly lay hold of its characters.

Next, Study every Part and every Member of the Human Body ſeparately; the Connections, Relations, and Proportions, which they have to one another. With reſpect to this, conſult either the Encyclopedia, or Albert Durer; but reſt not all your confidence on books; on the contrary, make uſe of your own eyes, meaſure and determine for yourſelf. Firſt of all, deſign alone; and then, after a little time, proceed with your operations in the company of an intelligent and accurate judge; let them be examined and compared under your own immediate inſpection, and let this perſon himſelf have them examined in your abſence by a diſintereſted obſerver.

In meaſuring the relation of the parts of the body, obſerve an eſſential diſtinction which has hitherto eſcaped the greateſt maſters, though in ſome ſort it be the key of phyſiognomy, and the neglect of which has given occaſion to a thouſand faults in deſigning, to a thouſand erroneous judgments on the works of the Almighty, which are ever regular, notwithſtanding their apparent irregularities. I ſay, Diſtinguiſh the Proportions of Straight Lines from the Proportions of Curves. If the relations of the parts of the face, and of the members of the body, correſpond to lines ſtraight or perpendicular, you may expect from them, in an imminent degree, a beautiful countenance, a body finely formed, a judicious mind, a character noble, firm, and energetic. A perſon however may be endowed with all theſe advantages when the parts of the body apparently deviate from this ſymmetry, provided it be found in well-preſerved relations of the curved lines. Nevertheleſs I muſt remark, that the proportions of ſtraight lines are of themſelves more favourable, and leſs liable to be impaired than the others.

When a general knowledge of the parts of the body, of their connections and their relations is thus acquired; when you know them ſufficiently to perceive and to explain in a drawing the too much or too little, the deviations, the tranſpoſitions, the derangements; when you are perfectly ſure of your eye and your diſcernment, then, and not till then, you may proceed to *the ſtudy of particular characters*.

Begin with Faces whoſe Form and Character have ſomething very ſtrongly marked; with perſons whoſe character preſents you with what is poſitive and unequivocal. For example, take either a very profound thinker, or a changling born ſuch; a man of ſenſibility, delicate, eaſily moved; or elſe a man obſtinate, harſh, cold, and inſenſible.

You muſt firſt ſtudy this individual character, as if you had nothing but it alone to ſtudy. Obſerve your ſubject in the whole, and in the ſeparate parts. In expreſs terms deſcribe to yourſelf its form and features, juſt as if you were going to dictate the portrait of it to a painter. Aſk of the original, if the thing is poſſible, different ſittings for your deſcription, as if you were preparing to copy it with your pencil in your hand. Deſign it thus in words after nature. Obſerve firſt the ſtature; then examine the proportions, or, in other words, apparent proportions, ſuch as they may be meaſured by perpendicular and horizontal lines; and laſtly, determine ſucceſſively the forehead, the noſe, the mouth, the chin, and in particular the eye, its form, its colour, its ſituation, its ſize, its cavity, &c.

When your deſcription is completed, read it over with attention, and confront it word for word with the original. Aſk yourſelf poſitively—Have I omitted nothing? Have I added nothing? And are the features which I have caught expreſſed with ſufficient truth and preciſion? From this deſcription you muſt afterwards draw the portrait of the perſon in his abſence. You muſt have deſcribed it ill, you muſt have obſerved it ill, or, at leaſt, you muſt not have obſerved it like a phyſionomiſt, if your ſketch does not convey the principal character of the original.

In

In order to facilitate these means, and to ensure success, accustom yourself to seize promptly, and to impress powerfully on your mind, the essential traits of the physionomy which you intend to study. My method is this: I first examine the face in the front. The *form* is the first object which fixes my attention; I consider whether it be round, oval, square, triangular, or to which of these principal figures it most corresponds. To explain my idea more clearly, see them opposite.

Most faces have some resemblance to one or other of these figures, The form of the face being found, I consider that of the profile, and I refer it to the half of one of my four figures. Next, I fix the perpendicular length of the three usual sections, the forehead, the nose, and the chin. I take notice of their penpendicular differences, and the relation of their situation. If I draw a line in idea from the point of the root of the nose which retreats farthest to the most prominent point of the upper lip, the operation becomes easy; by this means I am able to comprehend these relations under three general classes: one for perpendicular forms, one for those which advance aloft, and a third for those which retreat in the same region of the face. It is absolutely impossible to reproduce from imagination the form of the head with a physiognomical accuracy, unless you adopt these points which are fixed, and of easy determination; unless you represent them to yourself as the basis of the physionomy. This method I would likewise recommend to young portrait painters: if they mean to acquire the faculty of designing the form of the face accurately, and according to the rules of physiognomy, they must of necessity subject themselves to it.

My memory being once impressed with these two points, I separately run over the forehead, the eye-brows, the space between the eyes, the transition from the forehead to the nose, and the nose itself. I pay the utmost attention to the characteristic angle which the tip of the nose forms with the upper lip, if it be a right angle, obtuse or acute, and I fix in my mind which of the sides is of greater length, the higher or the lower. Viewed in profile, the mouth likewise admits only three principal forms: for the upper lip must either project beyond the under, or the two are placed in

the same perpendicular line, or the under one must advance. The same distinctions I observe for measuring and classing the chin: it must be perpendicular, prominent, or retreating. The space below the chin will describe a horizontal line, or it will deviate from that direction by rising or descending. I likewise dwell with particular attention on the curve of the jaw-bone, which is very often a matter of much significancy.

One who is not used to make observations will find it difficult to conceive, that, from the indication of a single bone, a prompt and unerring judgment may be formed of the internal qualities. On the present occasion I shall remark, and it were easy to apply my thesis to all the bones of the human body, without paying any regard to the skin and flesh which cover them, that a physiognomist of ability might, with a bandage over his eyes, and only by feeling the bone of the jaw, form a well-founded conjecture respecting a character which had till that instant eluded his most attentive investigation. Very often, in studying subjects whose extraordinary faculties I was acquainted with, this bone alone, viewed in profile, has furnished me with indications more certain and more positive, than all the other features of the face. I would therefore advise painters and designers to let the light fall upon their profiles in such a manner, that this part may acquire all possible relief. I have seen a number of portraits (and I must affirm it even of those, the originals of which I did not know), in which it was shamefully neglected. Young artists who are called by profession and from taste to represent the most beautiful master piece of creation, the human face; whose charge it is to preserve to us the image of the objects of our tendereſt affection—receive from a man, who has never been initiated into the mysteries of your art, an advice which may serve to promote the honour of the creature and of the Creator: let not the work of our Maker be impaired or disfigured in your hands, through indolence, inattention, or ignorance.

With respect to the eye, I first measure its distance from the root of the nose; then I observe its size, its colour, and, lastly, the contour of the two eye-lids. By this means, I am enabled, in a very little time, to study the face, and to get it by heart, if I may be allowed

allowed the expreſſion, juſt as if I were committing to memory a piece of poetry. I firſt throw my eye along the whole; I run over the principal diviſions; I fix in my memory the order of the periods; then I repeat with the book ſhut; and when I feel myſelf at a loſs, I once more conſult the text.

This is the method to be followed, accurately to retain the exact features of the face; this is the way to arrive at that degree of ſuperiority which the ſcience of Phyſionomies requires.

When you have carefully ſtudied to the bottom a characteriſtic face, for ſeveral ſucceeding days, examine all the faces that you meet, and endeavour to diſcover among them one who preſents to you a ſtriking Reſemblance to the ſubject that you have been ſtudying: and in order the better to diſcover theſe relations, apply yourſelf ſingly to the Forehead, at firſt; when, if there prove a reſemblance there, you may reſt ſatisfied of a reſemblance likewiſe in the other features. In phyſiognomical reſearches, the grand ſecret is to ſimplify, to abſtract, and to ſeparate, the principal and fundamental features, with which it is of importance to know.

When you have diſcovered a FOREHEAD, and, agreeably to my principles, a FACE that has a reſemblance to your firſt, immediately apply yourſelf to the ſtudy of this new one; ſtrive to accommodate what is ſtill wanting in order to conſtitute a perfect analogy; get to the bottom of the character of this ſecond perſonage, and eſpecially the diſtinctive mark which ſtruck you in the firſt. If the reſemblance of their features is well marked, clearly decided, it will give you little trouble to find out the phyſiognomical ſign of their mental conformity.

I will retract what I have now advanced, if you will produce me two individuals, who, with the ſame exterior reſemblances, have not the ſame general caſt of character. In this caſe only, which it is not too eaſy to foreſee, or rather which will never exiſt, will I allow that the phyſiognomical relation of theſe perſons is not the diſtinctive ſign of the intellectual quality which renders them remarkable.

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To be ſtill more certain of your fact, watch the deciſive Moment when this predominant Character is called forth into Action. Obſerve the line which then appears from the motion of the muſcles, and compare it in the two faces. If theſe lines are ſtill ſimilar, the mental conformity can be no longer problematical.

If after this you perceive a feature altogether ſingular in the phyſionomy of an extraordinary man, and that the ſame feature re-appears a ſecond time in the face of another diſtinguiſhed perſon, without your being able to find it any where elſe, that fundamental trait will become a poſitive ſign of the character, and will lead you to diſcover in it an infinity of ſhades which, perhaps, would have eſcaped you.

I ſhall illuſtrate this idea by an example:

Baron Haller was, in many reſpects, a moſt extraordinary man. Among other features which he had in common with a multitude of enlightened geniuſes, in his face I found, under the lower eye-lid, a particular trait, a contour, a muſcle, which I have never yet obſerved in any one, of the ſame form, and of the ſame preciſion. To this hour I am ignorant of the ſignification of this trait; but wherever I go I am eagerly watching for the re-appearance of it. Should I ever meet with it again, I will very cloſely examine the individual, and by leading him to ſubjects within the range of Haller, I ſhall preſently diſcover if he has the ſame ſpecies of genius which diſtinguiſhed that illuſtrious ſcholar, or to what point he approaches it.

From uniform experience I am well perſuaded, that, in diſcovering two faces with the ſame trait, I ſhall have invented a new letter of the phyſiognomical alphabet. At the ſame time it is very poſſible, that Haller may have had ſome weakneſs of which that trait was the diſtinctive ſign, and conſequently I may ſooner or later perceive it in an ordinary man, who, without poſſeſſing any of the eminent qualities of Haller, may reſemble him only in his weak ſide. However, the contrary appears more probable; but I ſhall, without taking a bias either way, ſuſpend my judgment till the fact determines it.

One

One of the firſt directions I would give therefore, is, Begin with the moſt Extraordinary Characters. Study in preference Extreme Characters, the moſt remote extremities of oppoſite characters. The traits of exceſſive goodneſs on the one hand; thoſe of atrocious malignity on the other—a poet all fire and imagination; or liſtleſs apathy, which cannot be rouſed—a changeling born; or a man of great talents.

To accompliſh this end, viſit hoſpitals for lunatics. Select ſubjects completely deranged; draw the form and features of their faces; firſt the features which they all have in common; then thoſe which diſtinguiſh each in particular. The ſtudy of the individual will conduct you to general rules, the application of which will become extremely eaſy. I ſay, DRAW, AND DESCRIBE EXACTLY. Study every part ſeparately; conſider it afterwards in its connection and relations. Aſk yourſelf, Where is the ſeat, where are the characteriſtic ſigns of madneſs? Detach every feature; diſtinguiſh thoſe which are poſitive; and re-eſtabliſh them in the muſcular ſyſtem, in order to obſerve their connections and ſhades. From thence tranſport yourſelf to the ſociety of people of ſenſe, who think and reflect with judgment. There you will begin your operations a-new, and follow the ſame method which I have juſt laid down.

If you want time, opportunity, and readineſs, for embracing in your plan all the parts of a face, attach yourſelf in preference to two eſſential lines, which will, in ſome meaſure, indemnify you for the reſt, and which will give you the key of the whole character of the phyſiognomy, I mean the cleft of the mouth, and the line deſcribed by the upper eye-lid on the pupil of the eye. To comprehend theſe thoroughly, you muſt have an explanation of the whole face; for I boldly affirm, that, with the aſſiſtance of theſe two lineaments, it is poſſible, nay eaſy, to decypher the intellectual and moral faculties of every individual whatever. The thing is eaſy; and though not ſo to me, it is to the perſon who has more leiſure to ſtudy, and whoſe talents are ſuperior to mine. At leaſt this is certain, that all the faces whoſe character I pretend to know, I have ſtudied from theſe two traits. At the ſame it is true, that

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our beſt painters have not paid ſufficient attention to them. However, the whole merit of reſemblance depends on theſe two lineaments, and almoſt always the manneriſt is more apparent in them than in the others. From the manner, therefore, in which the painter gives theſe two traits, you will diſcover whether he is a phyſiognomiſt or not.

But the lineaments in queſtion are ſo moveable, and their inflections ſo delicate, that long and attentive practice is requiſite to hit them well. I frequently, for this very reaſon, ſatisfy myſelf with obſerving them in profile, which brings them better out, eſpecially the line of the eye. If this expedient does not ſuffice, I add to it, as much as poſſible, the tranſition from the forehead to the noſe, and that from the noſe to the mouth. Theſe two parts preſenting to me points fixed and almoſt invariable, I deſign them exactly in idea, in order, in like manner, to reproduce them afterwards on paper.

Carefully examine and compare theſe features; taken two and two, you will ſee that they have the moſt perfect relation between themſelves; to ſuch a degree, that the one is always ſuppoſed from, and is in ſome manner the conſequence of, the other; and that it is not difficult to indicate the ſecond, as ſoon as the firſt is exactly determined. In order to acquire this habit, ſo eſſentially neceſſary, you ought to reſtrict yourſelf, for ſome time, to draw nothing whatever except the ſame contour of the upper eye-lid, and the ſame line of the mouth. Make uſe, for this purpoſe, of little cards, and always repeat the ſame deſign twice upon each card; hence you will acquire greater facility in tranſpoſing, arranging, and claſſing your lines. The other two features, of which we have ſpoken, will ſoon be found by means of ſilhouettes: it will therefore be neceſſary likewiſe to detach them ſeparately, to draw them on cards, and to trace in them, if it be poſſible, mathematical relations.

I would farther obſerve to my diſciple, that theſe characteriſtic traits, the certainty of which has been clearly demonſtrated by repeated obſervation, are not the only traits which he muſt ſtudy, deſcribe, deſign, detach, and compare. The others ought to be con-

contemplated with the ſame attention, nor is there a ſingle part of the face which you are permitted to overlook. Every one of them retraces the entire character of man, juſt as the leaſt of the works of the Almighty preſents to us the character of the Divinity. To undervalue a ſingle part of the face, is to undervalue the whole. He who formed the eye for ſeeing, formed likewiſe the ear for hearing; and his productions are not pieces of patch-work. This is a truth which I cannot too often repeat, and which I cannot impreſs with ſufficient earneſtneſs on the heart of my reader.

Such an eye ſuppoſes ſuch an ear; ſuch a forehead, ſuch hair of the beard. Every particle preſerves the nature and character of the whole, and indicates to us the truth which the combination renders palpable. There is no part of the body, however minute and ignoble, but what exhibits ſome indication of the mental faculties and diſpoſitions. It is a concert in which all the ſounds harmonize, in which every note ought to be obſerved, and in which every ſemi-tone is calculated. It often happens that a paſſage in an author, which at firſt we had glanced over, enables us afterwards to interpret the moſt abſtruſe parts of his works. In like manner alſo an acceſſary trait of the face, which we had conſidered as a matter of indifference, becomes the key of the whole phyſionomy, and aſſiſts us in explaining the principal features.

If you wilfully neglect the ſmalleſt part of the face of man, you are unworthy of ſtudying, and equally incapable of it.

But I will ſuppoſe, that you feel perhaps you have a particular tact for ſuch a feature, or ſuch a part of the face. Certain traits, like certain talents, ſometimes affect us in preference; and in this caſe it is abundantly natural to follow our propenſity. In that caſe, carefully examine what is the part which ſuits you the moſt; ſtudy it with ſpecial attention, as if you had no one elſe to ſtudy, as if the whole character were concentrated in that feature alone.

To be a phyſionomiſt, you muſt make Silhouettes a particular ſtudy; for without them, there is no phyſiognomy. It is by means of ſilhouettes that the phyſionomiſt will exerciſe and perfect his tact.

If he underſtands this language, he will poſſeſs the knowledge of the whole face of man: he will be able, as in an opened book, to read in it. I ſhall endeavour to point out to him how this may be done.

Firſt of all, he muſt himſelf learn to make ſilhouettes. This operation will habituate his eye to accuracy: it will accuſtom him promptly to reſolve every phyſionomy, and to find the characteriſtic outlines of the face; but he muſt particularly exert himſelf to give theſe outlines in all their clearneſs and preciſion.

Among the innumerable number of ſilhouettes which have paſſed through my hands, there are very few which I can call phyſionomical. As every thing depends on the exterior line, as the ſhade reflected on the paper is almoſt always weakened, and as it is ſo difficult to reproduce it with ſufficient truth and correctneſs, I would recommend to the phyſionomiſt to make uſe of the ſolar microſcope, and ſuggeſt, that the head which he means to deſign ſhould be brought as near to the wall as poſſible, but in an attitude perfectly free and unconſtrained. He may employ, for this purpoſe, a board ſloping at bottom, which may lean on the ſhoulder, and be fixed at the height of four feet four, or five inches. The board muſt be covered with a ſheet of paper perfectly ſmooth and free from creaſes, adapted to the ſlope of the wood, and faſtened with wax. A ſtill more commodious method is that of the ſeat, which I have already deſcribed. By means of this apparatus the ſhade comes to be reflected on a poliſhed glaſs, which likewiſe ſlopes below, and behind which an oiled paper is fixed. The ſilhouette is traced with a ſteady and delicate hand; and being detached from the frame, you go over that feature which in the firſt perpendicular poſition could not be marked with ſufficient ſtrength or boldneſs. This being done, you reduce the ſilhouette, taking particular care not to blunt either the points or angles. You blacken one of theſe reduced copies, and keep another white for meaſuring the interior ſpace. Next, ſuſpend the large ſilhouette perpendicularly, and deſign it by the hand, till you have caught the reſemblance of the reduced profile.

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The ſtudent in phyſiognomy ought not to ſuffer a ſingle opportunity to eſcape him of exerciſing himſelf in the art of obſerving, and in that of deſign. It is impoſſible to imagine, and nothing but experience can produce conviction of it, how much is to be gained by deſigning and comparing: we learn from them, that the ſlighteſt deviation may change the whole expreſſion of the character.

Accuſtom yourſelf to comment on every ſilhouette, and mark down in preciſe terms what you poſitively know of the character of the original.

When you have collected a certain number of ſilhouettes exactly deſigned, and whoſe character you are acquainted with, it will be proper to ſet about the claſſing of them. But take care, in the beginning, not to aſſociate ſuch as ſeem to announce the ſame moral or intellectual character. For, in the firſt place, however exact a characteriſtic deſcription may be, it will ever be vague, unleſs deduced from the rules of phyſiognomy; and, in the ſecond place, there is an infinite number of intellectual and moral qualities which we comprehend under general denominations, whereas in effect they differ prodigiouſly, and ſuppoſe alſo a marked diſſimilitude in the features. You muſt not begin therefore with referring ſilhouettes to the claſs of titles which might apply to their originals. It would be an error, for inſtance, to rank under the claſs of Genius, the profiles of two men both of them acknowledged to be men of genius, and to endeavour to ſettle the points of reſemblance between their ſilhouettes. On the contrary, it is poſſible that theſe may have no manner of relation, or even may be totally oppoſite.

But how ſhould ſilhouettes be claſſed?—After their reſemblance; and firſt, after the reſemblance of the foreheads. Here are, I mean to ſay, two foreheads, the relations of which are ſtriking; let me likewiſe examine wherein their mental conformity conſiſts. This forehead retreats and bends in ſuch a manner; it may be comprehended under ſuch an angle. This other nearly approaches the ſame form: let me enquire if the mental conformity is to be found in the ſame relation?—For the greater certainty, we muſt meaſure the large ſilhouette with the tranſporter. Take as a baſis the relation of the height from the ſummit of the head to the line which

finiſhes it, paſſing through the root of the noſe and the eye-brows. Obſervers, ye to whom the ſtudy of man is a ſerious object, it is thus you muſt arrive at the end of your reſearches. You will find that conformity of contours ſuppoſes alſo conformity of intellectual faculties. You will find that, generally ſpeaking, the ſame ſpecies of forehead indicates alſo the ſame mode of ſeeing and feeling. You will find that, as every country on the globe has its latitude and a temperature analogous to it, every face likewiſe and every forehead have their given height, and modifications proportioned to it. Theſe obſervations might eaſily be ſimplified by compoſing a particular alphabet for ſilhouettes of foreheads; ſo that at firſt ſight any forehead whatever may be indicated by its letter, by the name of its claſs, by its generic or ſpecific name. I am actually engaged in forming a table of this kind, which will comprehend all the forms of forehead real or poſſible, and which is to be inſerted into my treatiſe of phyſiognomical lines; but I would adviſe every phyſiognomiſt to compoſe one for his own uſe. All theſe tables muſt be in perfect accord one with another, ſince they are founded on mathematical figures, which never vary.

Examine alſo with particular attention what are the moſt, and what the leaſt, apparent characters of the ſilhouette. You will ſoon be convinced that it expreſſes much better active characters than ſuch as are purely ſenſible and paſſive.

Employ yourſelf likewiſe in deſigning profiles in form of ſilhouettes by the hand, and after nature. Add to them the eye, the mouth, and the features, from memory. Transform the profile into a front view, and bring this back again to a profile.

Cut profiles from fancy, and endeavour to abſtract from them the lines and features whoſe ſignification is poſitive. Simplify each of theſe features as much as poſſible: draw them exactly and ſeparately on cards—and you will, without much trouble, acquire the faculty of arranging, of compounding, and decompounding them. This method will procure for you aſtoniſhing facility toward making obſervations the moſt difficult and complicated.

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To ſimplify every feature; to acquire eaſe and readineſs in tranſpoſing, bringing together, and comparing the features thus detached —is one of the great means which the phyſionomiſt ought to employ.

In my opinion, the baſis of the forehead contains the ſum of all the contours of the ſcull, and that of all the rays which diverge from the ſummit of the head.

I preſumed from reaſoning, and experience has ſince confirmed the truth of it, that, in every well conſtituted man, this fundamental line expreſſes the whole meaſure of his capacity and perfectibility. An experienced phyſionomiſt would diſtinguiſh, by theſe contours alone, the difference of characters in a crowd collected under his windows.

In order to catch exactly this fundamental trait, it is neceſſary frequently to draw the ſame forehead in profile and in front; to draw it after the ſhade, and to meaſure it.

I admit, that it is difficult to perceive, at the firſt glance, in the forehead viewed in profile or in front, the whole fundamental contour of the ſcull: it is poſſible, however, by dint of unremitting application, to acquire this habit. In a convent, for example, when the ſhaven-crowned monks ſtoop to pray, or when they officiate in the choir, one might make very intereſting obſervations on the difference of theſe lines, and on their expreſſion.

Nothing is more difficult than to obſerve men well, in the ordinary commerce of life, and while they are awake. With a thouſand opportunities of ſeeing them, you can rarely find a ſingle one when you may, without indiſcretion, ſtudy them at your eaſe. The phyſionomiſt ought therefore to endeavour likewiſe to OBSERVE PERSONS ASLEEP. He muſt draw them in this ſtate: he muſt copy in detail the features and the contours: he muſt eſpecially preſerve the attitudes, were it only by general lines: he muſt ſeize the relations which are perceptible between the body, the ſkin, the arms, and the legs. Theſe attitudes and relations have an

an inexpreſſible ſignification, and particularly in children. The form of the face is likewiſe analogous to it, and this accord is ſenſible. Every face anſwers individually to the attitude of the body and of the arms.

The DEAD furniſh a new ſubject for ſtudy. Their features acquire a preciſion and an expreſſion which they had not when either awake or aſleep. Death puts an end to the agitations to which the body is a perpetual prey, ſo long as it is united to the ſoul. It ſtops and fixes what was before vague and undecided. Every thing riſes or ſinks to its level; all the features return to their true relation, provided they have not been diſtorted by diſeaſes too violent, or by extraordinary accidents.

But what I would recommend to the phyſiognomiſt in preference to all, is the ſtudy of FIGURES IN PLASTER. Nothing is more proper for obſervation than a molded figure. You may ſtudy it at all times, in every way, and with all the calmneſs of reflection. You can place it in different lights, take a ſilhouette of it, and meaſure it on all ſides. You can cut it in what manner you pleaſe, deſign every part exactly, and fix the contours of it with a certainty almoſt mathematical. Theſe experiments will bring back and attach the phyſiognomiſt to what is real, to the immutable truths of the phyſiognomy, that is, to the ſtudy of the ſolid parts, which will always be the grand end of all his reſearches. He who neglects this baſis of our ſcience, in order to apply himſelf to muſcular motion only, reſembles thoſe Theologians who extract from the Goſpel certain precepts of morality, without diſcovering Jeſus Chriſt in it. Compare the buſt of a man of genius with that of a changeling born ſo, analyze the one and the other, deſign and meaſure them in whole and in detail—and your faith in phyſiognomy will come near to the certainty you have of your own exiſtence, and you will learn to know men as well as you know yourſelf.

When once we ſhall be in poſſeſſion of an exact *frontometer*—and I hope we ſhall ſoon have that inſtrument in all its perfection—when the ſtudent of phyſiognomy ſhall have acquired the uſe of it to ſuch a degree as to be able, by ſight merely, and without meaſuring,

ſuring, to determine with a certain preciſion the capacity and character of every forehead, and to indicate the curves and angles of it; when he ſhall be able to diſtinguiſh after the fundamental lines and the profiles of this part of the face, a harſh from a ſoft character, a ſpirit lively and prompt, from one ſlow and ſluggiſh—what aſtoniſhing progreſs will he not make in the knowledge of man!

For this purpoſe I would adviſe the phyſionomiſt to procure a collection of ſculls of well-known perſons; to draw the ſilhouettes of theſe ſculls, which may all reſt on the ſame horizontal board; and to look for the triangles under which they may be comprehended. I ſay he muſt ſelect well-known perſons: for he ought to learn, before he pretends to teach. He ought to compare fact with fact; the poſitive character of the exterior, with the poſitive character of the interior. Nor muſt he, till he has found the relations of the one to the other, venture to ſtudy the unknown relations of approximating characters. Be in no hurry to give precepts: unleſs they can ſtand the ſevereſt examination, they will expoſe you to ſhame and contempt.

If you have the reputation of being a phyſionomiſt, a thouſand indiſcreet queſtions will be put to you, which you will be called upon to anſwer without premeditation. Theſe queſtions are undoubtedly ridiculous; but would it not be a ſtill more ridiculous vanity to pretend to ſolve them? You muſt *have* before you can *give*. It is for this reaſon I ſay to every beginner: obſerve in ſilence, and do not communicate your concluſions to any but a ſmall ſelection of friends. Give no anſwer to any of the curious queſtioners, who are not ſo much enquiring after truth, as they are aiming to draw you into a ſnare. If your only object is to ſhine, by means of your knowledge; if this is the only motive by which you are animated—you will never make any conſiderable progreſs in this ſcience. Do you believe you have made a diſcovery of importance? before you bring it to light, be at pains to aſcertain it; verify it by exact and reiterated experiments; conſult with an enlightened obſerver—but diſmiſs the idly inquiſitive, and increaſe not your own embarraſsment by precipitate deciſions.

A Col-

A Collection of Impreſſions of Ancient and Modern Medals in Parget, is another eſſential, and almoſt indiſpenſable, reſource for the phyſionomiſt. Profiles of this kind reduced, furniſh much aſſiſtance towards claſſification and tranſpoſition. We cannot greatly depend, I confeſs, on medals, for the expreſſion of features; but the principal forms of the profile are ſo much the more true. And, were we even to refuſe them all kind of authenticity, they would not the leſs be of uſe toward exerciſing the phyſiognomical tact, and the claſſing of faces.

The phyſionomiſt cannot ſtudy language ſufficiently.

Moſt of our errors have their ſource in the imperfection of language, in the want of ſigns perfectly characteriſtic, and adapted to the ſubject. A truth which has all the ſimplicity and all the clearneſs of which it is ſuſceptible; a truth conveyed with all the features which are proper to it, and expreſſed with ſuitable preciſion; ſuch truth cannot be miſunderſtood by any one. The knowledge of languages muſt therefore be one of the principal objects of your application. Study your mother tongue; ſtudy foreign languages, eſpecially the French, which is ſo rich in phyſiognomical and characteriſtic expreſſions. In the courſe of reading, in converſation, you muſt be ſure to lay hold of every ſignificant word, and put it down in a vocabulary. You will thus eſtabliſh different claſſes, a different ſpecies for love, for judgment, for ſpirit, &c.

The pupil of phyſiognomy has occaſion for a regiſter, as complete as poſſible, of all characteriſtic faces. He muſt compoſe it himſelf from the writings of thoſe authors who have moſt ſucceſſfully ſtudied human nature, and from his own genius. I have myſelf already collected more than four hundred names of faces of every kind, and this vocabulary is far from being ſufficient for me. Look then for a characteriſtic general name for every face which you wiſh to obſerve; but be in no haſte to fix its denomination. Conſider in how many ways this may be modified; purſue it through all its diſtinctions; and, before you proceed to the application of it, examine well whether you may not have confounded

ſome-

ſomething. Then, and not till then, you may draw the form of the face, and give the characteriſtic deſcription of it.

Let me preſent you with ſome of the general claſſes of my regiſter: ſtate of body, ſtate of mind, moral character, immoral affections, energy, ſpirit, judgment, taſte, religion, imperfections, national phyſionomies, phyſionomies of perſons of quality, phyſionomies of people in place, phyſionomies of tradeſmen, &c.

For example, the word SPIRIT, admits, in its turn, of the following ſubdiviſions: a correct ſpirit (perhaps a ſound underſtanding); a collected ſpirit (preſence of mind, or a ready wit); a flaſhy ſpirit; abuſe of ſpirit (perverſion of mental powers); a ſlovenly ſpirit, an acute, affected, lively, brilliant, vain, ſerious, dry, cold, rude, popular, cenſorious, prompt, pleaſant, jovial, ſprightly, jocoſe, gay, trifling, comical, burleſque, miſchievous, ſneering, ironical, ſarcaſtic, &c. ſpirit (humour, diſpoſition, turn of mind).

After you have ſtudied the character of a face in a picture or drawing, and have aſſigned to it a correſponding characteriſtic name, copy exactly the contour of the head, were it but by ſome light ſtrokes, or even by points. I always love to ſimplify operations. The form of the face in general; the relation of the conſtituent parts; their inflection or ſituation—theſe three objects merit a particular attention, and may be indicated by lines the moſt ſimple, as I ſhall demonſtrate in my Treatiſe on Phyſiognomical Lines.

If you feel yourſelf at a loſs to unfold all at once the poſitive character, endeavour to diſcover it by the negative—in other words, recapitulate all the names which it ſeems to exclude: run over your vocabulary from end to end; and as ſoon as you perceive approximations, ſtop there, and the compariſon of theſe will help you to the true name. If a tolerably complete regiſter does not furniſh a ſingle denomination which you can apply to your ſubject, the face will be ſo much the more remarkable, and you will ſtudy it in all its ſituations, in all its turnings and windings, till you have

got to the bottom of it. The more enigmatical a phyſionomy is, the greater diſcoveries you will make in the decyphering of it.

Study, I beſeech thee, my diſciple, Portraits and Hiſtory Pictures, by the beſt painters and deſigners. Among portrait-painters, Mignard, Largilliére, Rigaud, Kneller, Reynolds, and Van Dyk, in my opinion, hold the firſt rank. I prefer, however, the portraits of Mignard and Rigaud, painted by themſelves, to all Van Dyk's pieces: theſe frequently want illuſion and exactneſs, becauſe Van Dyk paid more attention to the general combination and ſpirit of the phyſionomy than to the details. This, unfortunately, is a cenſure, which muſt be fixed, with ſtill greater juſtice, on an infinite number of Flemiſh, Engliſh, and Italian maſters. I except Giboon, Vander Banck, Mans, Poel, and ſome others, whoſe names I do not at this moment recollect. Under the ſpecious pretext of ſhunning the imputation of being ſervile copyiſts, ſome, with an unpardonable careleſsneſs, neglect the moſt delicate details; they aim at producing great effect, and attempt to impoſe upon taſte by giving nature in wholeſale. This is not what the phyſionomiſt wants, nor is it thus that nature preſents herſelf. To exhibit only her ſtriking parts, is not to imitate her: it is to acknowledge that you are not acquainted with her, that you have ſtudied her amiſs.

The beſt pieces of Kupetzky, of Kilian, of Lucas Kranach, and eſpecially of Holbein, are an admirably inſtructive ſchool for the phyſionomiſt. Refuſe them ſometimes, if you pleaſe, taſte and a bold touch; I always prefer the true to the beautiful. An author who deals in truth is much more pleaſing to me than one who ſtudies elegance; and, without being fond of too laborious exactneſs, I will however maintain that an Eraſmus of Holbein is preferable to all the portraits of Van Dyk both for truth and nature. To deſpiſe detail, is to deſpiſe Nature. Where are details treated with ſo much richneſs and eaſe as in her works?

The heads of Denner would be invaluable for the ſtudy of the phy-

phyſionomy, if his microſcopic details correſponded better to the ſpirit of the whole.

Soutmann, who has given us ſome good heads, is not however the perſon whom I would propoſe for a model. I ſet a higher value on the preciſion and vigour of Blyhof; but the connoiſſeur, the real painter, the phyſionomiſt, will prize above all the portraits of Morin.

I have ſeen very few heads of Rembrandt of which the phyſionomiſt could avail himſelf.

With better health, with more information and practice, Cölla would have perhaps become one of the firſt portrait-painters. His heads are almoſt as many particular ſubjects of ſtudy.

Among the painters and deſigners who have gone into the walk of hiſtory, there are very few phyſionomiſts; almoſt all of them have confined themſelves to the expreſſion of the language of the paſſions, and have gone no farther. Till one more perfect is produced, I ſubjoin a catalogue of ſome who have excelled in their art, and whoſe works merit, on every account, a particular attention; although, every thing conſidered, the pooreſt performance of a middling painter is not to be deſpiſed in our ſcience.

The phyſionomiſt will ſtudy in Titian the dignity of ſtyle, the natural and ſublime of expreſſion, voluptuous faces. I have ſeen at Duſſeldorp a portrait by this painter, which is an almoſt incomparable maſter piece of nature and expreſſion.

Michael Angelo furniſhes us with characters energetic, haughty, diſdainful, ſerious, obſtinate, invincible.

We admire in the heads of Guido the touching expreſſion of a love, calm, pure, celeſtial.

The works of Rubens preſent the lineaments of fury, of force, of drunkenneſs, of every vicious exceſs. It is to be regretted that

he did not paint a greater number of portraits. His Cardinal Ximenes, which is at Duſſeldorp, is, I think, far ſuperior to the beſt of Van Dyk.

Van der Werf muſt be our model for modeſt and ſuffering phyſionomies.

In Laireſſe, in Pouſſin, and, above all, in Raphael, we muſt look for ſimplicity of compoſition, depth of thought, the calmneſs of dignity, an inimitable ſublime. Raphael cannot be ſufficiently ſtudied; but it is only in the great ſtyle to which his figures, and the airs of his heads, have always a reference.

You muſt not expect much of majeſty from Hogarth. This painter roſe not to the level of the really beautiful; I ſhould be tempted to call him the FALSE PROPHET OF BEAUTY. But what inexpreſſible richneſs in the comic or moral ſcenes of life! No one ever better characteriſed mean phyſionomies, the debauched manners of the dregs of the people, the exceſſive heightening ridicule, the horrors of vice.

Gerard Douw has happily hit off low characters and thoſe of ſcoundrels, phyſionomies which expreſs attention. I have ſeen at Duſſeldorp a mountebank of his ſurrounded by the populace: this performance would be an excellent theory for phyſiognomical lines.

I would conſult Wilkenboon for the expreſſion of irony.

Spranger for the violent paſſions.

Callot had the talent of repreſenting ſingularly, according to nature, beggars, cheats, executioners. In this alſo A. Bath excelled.

For all ſorts of comical and low ſubjects, for clowns, valets, &c. I would make choice of Henry Goltius and Albert Durer.

Martin

Martin de Vos, Lucas of Leyden, and Sebaſtian Brand were eminent in the ſame ſtyle; but you find in them likewiſe phyſiognomies full of dignity, and a ſublime truly apoſtolic.

Rembrandt, among other merits, had that of happily delineating the paſſions of the vulgar.

Annibal Caracci was ſuperiorly excellent in the comic walk, and in every ſpecies of heightened ſingularity. He poſſeſſed particularly the talent, ſo neceſſary to the phyſiognomiſt, of giving the character in a few ſtrokes.

Chodowiecki is alone equal to a whole ſchool. His infants, his young damſels, his matrons, his lackeys, are admirable. In him every vice has its characteriſtic traits, every paſſion the attitudes and geſtures which ſuit it. As an obſerver of ſingular ability, he has ſtudied all the ranks of ſociety. The court and the city, the tradeſman and the ſoldier, furniſh him, by turns, with ſcenes endleſsly varied, expreſſed with all the truth of Nature.

Schellenberg is peculiarly happy in delineating provincial low humour.

The bacchanalians of La Fage deſerve to be mentioned, as alſo his gay and voluptuous phyſiognomies.

Rugendas is the painter of rage, of grief, of the great effects of paſſion.

The chief excellency of Bloemart is his hitting off the attitudes which mark dejection.

The heads of Schlutter, etched in aqua fortis by Rode, characterize wonderfully well the ſuffering of great ſouls.

The gigantic is the favourite walk of Fuſeli. His genius delights to employ itſelf on energetic characters: he delineates with bold touches the effects of anger, terror, and fury: horrible ſcenes of every kind.

What

What taſte, majeſty, harmony and tranquillity, in the pictures of Mengs!

Thoſe of Weſt bear the impreſs of a noble ſimplicity, of calmneſs and innocence.

All the paſſions are found united in the eyes, the eye-brows, and mouths of Le Brun.

Such, in part, are the maſters whom the phyſionomiſt ought to ſtudy. He will ſelect for himſelf, in every work of painting, the features which are moſt clearly expreſſed, and mark them down in his repertory under their correſponding titles. If he purſues the method which I have juſt now traced, I dare venture to aſſure him, that he will ſoon come to ſee what no one perceives, though expoſed to the view of the whole world; and that he will, in a very ſhort time, poſſeſs knowledge, which no one takes pains to acquire, though it be in every one's reach. But, on the other hand, moſt of the painters I have now quoted teach Pathognomy only. Very few of them apply themſelves to the ſolid form of the body; and thoſe who perhaps merit, in this reſpect, the name of Phyſionomiſts, are ſuch, I muſt be allowed to ſay, merely by chance, becauſe they are every moment deviating from the rule.

LECTURE

LECTURE XXXI.

THE PRECEDING SUBJECT CONTINUED.

SECTION II.

I.

NATURE has modelled all men after one and the ſame fundamental form. This is indeed infinitely varied; but ſhe no more departs from her paralleliſm and proportions than a pantograph or a parallel rule. Every individual who deviates from the general paralleliſm of the human figure, unleſs ſuch deviation be the effect of unfortunate accidents, of which he has become the ſad victim, is a monſter in reſpect of conformation. On the contrary, the more the form correſponds with this paralleliſm, the more perfect it is. This is an obſervation which every diſciple of phyſiognomy ought to repeat with me; and when he has aſcertained the truth of it, let him adopt it as a principle.

A diſguſting Outſide, however, does not always exclude great Intellectual Faculties. Granted. Genius and virtue lie ſometimes concealed in an obſcure hut, and why may they not likewiſe be clothed

clothed with an irregular form? But, on the other hand, it muſt be allowed, that you ſometimes meet with forms where genius and dignity of ſentiment could not poſſibly find entrance, juſt as there are buildings too wretched to ſerve as a lodging place for human beings. The phyſionomiſt will therefore exert himſelf to acquire the knowledge of the forms regularly beautiful, which appertain excluſively to great ſouls; of the irregular forms which ſtill preſerve ſufficient ſpace to admit of talents and virtue; or which, by narrowing that ſpace on one ſide, do more concentrate perhaps the energy of the natural diſpoſitions.

II.

When a principal Feature in a Face is ſignificant, the acceſſory Trait will be alſo. The laſt has its principle as the firſt. Every thing has its cauſe, or nothing has. If you are not ſtruck with the evidence of this axiom; if you ſtill call for proof in order to be convinced of the truth of it; abandon the ſtudy of the phyſionomy.

III.

The moſt beautiful of Faces is ſuſceptible of Degradation, and there is no one ſo homely as to be incapable of Embelliſhment; it being always underſtood, however, that in theſe changes the form of the face, and the ſpecies of the phyſionomy, ever preſerve their primitive baſis.

It is the buſineſs of the phyſionomiſt to ſtudy the degrees of perfectibility or of corruptibility of every form of face. Let him frequently combine the idea of a noble action with a forbidding countenance, and, reciprocally, the idea of a mean action with a promiſing phyſionomy.

IV.

Poſitive characters of Face always announce poſitive Faculties. But the abſence of theſe characters does not ſuppoſe the abſolute want of correſponding faculties.

Study

V.

Study with particular attention the Faces in which you find a total want of Correſpondence; thoſe which, in order to ſubſiſt together, have need, in ſome ſort, of the mediation of a third. Two faces which preſent a perfect contraſt, are an intereſting ſpectacle to the phyſionomiſt.

VI.

Always give yourſelf up to firſt Impreſſions, and truſt to them more than even to obſervations. Are your perceptions the reſult of involuntary feeling, excited by a ſudden emotion?—Be aſſured the ſource of it is pure, and that you may ſpare yourſelf the trouble of having recourſe to induction. Not, however, that I would have you ever neglect the road of reſearch. On the contrary, draw the feature, the form, the look, which affected you at firſt; oppoſe to them contraſts the moſt extreme; and aſk of one or more perſons capable of feeling and of forming a ſound judgment, What are the different qualities which theſe two faces expreſs? If all ſuffrages unite, follow as inſpiration that firſt impreſſion which you received.

VII.

Of all the Obſervations which you have occaſion to make, neglect no one whatever, however Fortuitous, however Indifferent it may appear. Collect them all with equal care, even though you at firſt put no manner of value on them. You will ſooner or later however derive advantage from them.

VIII.

Remark the difference of Stature; the tall, the middle, the ſhort, the deformed. Examine what is common to each. They

have proper characters which belong to all the individuals of the class, which they compose, and which re-appear in the whole of the physionomy as in the features separately.

IX.

Attend likewise to the Voice, as the Italians do in their passports and descriptions of advertised persons. Observe whether it be high or low, strong or weak, clear or dull, soft or harsh, natural or feigned. Consider what voices and foreheads are most frequently associated. If you have any delicacy of ear, be assured that the sound of the voice will soon furnish you with infallible indications by which you may distinguish the class of the forehead, of the temperament, and of the character.

X.

Every physionomy has its character. I have already spoken more than once of the general traits which are characteristic for all faces without exception; but, independently of these, there are besides PARTICULAR FEATURES, the precision and significancy of which cannot escape the glance of the physionomist. All thinkers, for example, have not forms of face which announce in a striking manner seriousness of reflection; the wrinkles of the forehead alone are often sufficient to express this character. It is thus too that the character of *goodness* is sometimes manifested in the appearance, the form, the arrangement, and colour of the teeth; that of *discontent* in the triangular lineaments or in the cavities of the cheek, &c.

XI.

Distinguish carefully what is Natural, what is Accidental, what is produced by Violent Causes. Whatever is natural, is continuous; and this continuity is the seal which Nature impresses on all forms which are not monstrous; accidents alone are capable of interrupting

terrupting the general order. Much has been ſaid of theſe ACCIDENTS, as being ſo many inſurmountable obſtacles oppoſed to the ſcientific ſtudy of phyſionomy,—and yet they are ſo eaſily diſtinguiſhable. Is it poſſible to be miſtaken, for inſtance, in the deformities occaſioned by the ſmall-pox, in the marks left from a fall, a blow, or any other violent cauſe? I have known, it is true, ſome perſons who in their youth had been reduced to imbecillity by falls, without their preſerving viſible marks of theſe accidents. But the imbecillity ſhewed itſelf ſufficiently in the features of the face, and partly likewiſe in the ſolid form of the head; the extenſion of the *occiput* ſeemed to have been ſtopped by the effect of the fall. In theſe kinds of doubtful caſes it is the duty of the phyſionomiſt to ſatisfy himſelf reſpecting the phyſical conſtitution and education of the perſons whom he means to obſerve.

XII.

I do not inſiſt that the phyſionomiſt *ought* always to Judge finally on one only Sign; I only ſay that he *can* in certain caſes. And though, according to Ariſtotle,

To truſt one ſign only is a mark of weakneſs,

it is not the leſs true, however, that certain particular traits are abſolutely deciſive, and perfectly ſuffice for characterizing ſuch and ſuch diſpoſitions and paſſions of the individual. Frequently the forehead, the noſe, the lips, the eyes, announce, excluſively, energy or weakneſs, vivacity or coolneſs, penetration or ſtupidity, love or hatred; it being always underſtood, however, that theſe diſtinctive features ſuppoſe the co-exiſtence of the other parts more or leſs analogous. I muſt always recommend, nevertheleſs, the ſtudy of the acceſſory traits, and of the moſt minute details of the phyſionomy. I will always ſay, and it is a principle on which I cannot inſiſt too earneſtly—You muſt combine; you muſt compare details with details; you muſt view Nature in her complete aſſemblage. Obſerve with equal care the form, the colour, the fleſh, the bones, and the muſcles: the pliancy or the ſtiffneſs of the limbs, the movements, the attitude, the gait, and the voice; the expreſſions, the actions,

and the paſſions; ſmiles and tears; good humour and bad; impetuoſity and calmneſs. Neglect no detail whatever, but combine all into one whole. Learn, above all things, to diſtinguiſh what is natural from what is factitious, the real from the aſſumed character. You will find, that whatever is aſſumed or factitious ſuppoſes, in its turn, a previous diſpoſition to receive theſe adventitious qualities; that accordingly it is poſſible to foreſee and to predict what a phyſionomy is capable of adopting or not. Such a face was not formed for aſſuming gentleneſs; that other is incapable of putting on an air of aſſurance and anger.

But, it will be alledged, the calmeſt man may ſometimes abandon himſelf to paſſion, and the moſt violent ſpirit has its moments of compoſure; of conſequence the ſame phyſionomy may expreſs by turns gentleneſs and violence.

I admit it; but there are faces to which gentleneſs is as natural or as foreign, as violence is natural or foreign to others. It belongs to the original form, to the primitive features ſtudied in a ſtate of reſt; it belongs, in a word, to the character of the mind to inform you what is congenial to ſuch a phyſionomy, and what is not; what it admits, or what it rejects. In tracing upward theſe ſources of inſtruction, you will often diſcover the moſt beautiful harmony where others perceive only incoherence and irregularity.

By degrees you will acquire the faculty of inferring one part from another. The knowledge of one or of two details will conduct you to a third, and ſo on to all the reſt. You will be able to determine from the ſound of the voice, the form of the mouth; and this again will give you a preſentiment of the words which it is about to pronounce; you will learn to judge of the ſtyle by the form of the forehead; and reciprocally of the forehead by the ſtyle.—You will not know beforehand all that a man means to ſay, write, or do, in general; but you will be able to foreſee of what he is *capable* or *incapable*, how he will act or expreſs himſelf in ſuch and ſuch given circumſtances.

XIII.

There are deciſive moments for ſtudying the phyſionomy, which it

it is of essential importance to observe. Such is that of an unexpected rencounter, or the first approach only; the instant when a person presents himself in company, or when he takes leave of it. Such is, again, in a more particular manner the moment when a violent passion is on the point of breaking out, and the moment which follows the first explosion. Such is, above all, the moment when the passion is suddenly repressed by the presence of a respectable personage. It is in this last situation that you discover by the same glance, both the power of dissimulation, and the still subsisting traces of passion.

An emotion of tenderness or pity, of sorrow or anger, of zeal or envy, is frequently sufficient to enable you to form a judgment of a man's character, Place in opposition the most perfect tranquillity and the most violent transport; on one hand, the moment when a man is himself, and on the other, that in which he flies off from his natural bent: compare these two states, and you will see what every individual is; what it is possible for him to become, or what he never can be.

XIV.

Study Superiority which certain Physiognomies have over others. The common father of the human race has, no doubt, created all men of one and the same blood; but *equality of condition* is not the less, on that account, a chimera. Every one has his place and his rank, and this very diversity is part of the plan of Providence. Every body, animate or inanimate, has millions of beings subordinate to it, and it again is subjected to innumerable other beings which press upon it. Man is king and subject by turns; this is the law of nature. Endeavour then to find out in every organized body, the superiority and the inferiority which belongs to its species, which are inseparable from it, and cannot be taken away by the conventions of society. Fix exactly the boundaries which are contiguous to each other. Compare always the strong with the weak; characters firm and energetic, with characters soft and flexible. Extremes being once settled, you will easily discover intermediate relations. You will be able to determine, according to geometrical

metrical rules, the relations which are to be found between the forehead of a man formed for commanding, and the forehead of one formed for obeying; between the nose of the monarch and the nose of the slave.

XV.

In the study of physiognomy lay it down as a rule, to look for conformity of characters in conformity of faces—and the resemblance of faces, or, at least, that of their form, in the analogy of foreheads. Always then bring together, as close as possible, characters, sculls, forms of face, forehead, and features, which have a resemblance. Arrange, observe, and compare.

XVI.

If you are so fortunate as to fall in with a man who has the faculty, so rarely bestowed, of interesting himself without affectation in what is proposed to him; a man who acts in every thing with a reflective attention, who never gives an answer till he has heard you out, who is always prepared to decide, without ever assuming a decisive tone—do not fail to study his face both in whole, and in the most minute details. The degree of attention determines the degree of judgment; the degree of goodness of heart, the degree of energy. He who is incapable of listening attentively, is likewise incapable of every thing that deserves the name of wisdom and virtue. The man who can listen with attention will succeed in all that is within the reach of the human mind. A single face in which attention is painted, will furnish you with indications which may enable you to decypher the most estimable qualities in other individuals.

Take it for granted, that a man who discovers exactness in the indifferent actions of life, that a man whom you observe to fix a calm and attentive look on every object which engages him, is an admirable subject of study. His mien, his movements, his gestures, will bear the impression of his character. I risk nothing in advancing,

ing, that he who is careful and circumſpect in little things, will be equally ſo in great.

XVII.

Here are ſome traits, the union of which infallibly promiſe the happieſt phyſionomy, I may ſay, without reſerve, a phyſionomy more than human. I ſuppoſe beſides, that each of theſe traits is decidedly advantageous in itſelf, and that the whole together unite in a juſt relation. There muſt be:

a. A ſtriking conformity between the three principal parts of the face, the forehead, the noſe, and the chin.

b. A forehead which reſts on a baſe almoſt horizontal, with eye-brows almoſt ſtraight, cloſe, and boldly marked.

c. Eyes of a clear blue or clear-brown, which appear black at a little diſtance, and whoſe upper lid covers only a fourth or fifth part of the ball.

d. A noſe whoſe ridge is broad, and almoſt parallel on both ſides, with a ſlight inflection.

e. A mouth perfectly horizontal, but whoſe upper lip drops gently in the middle. The under lip ought not to be plumper than the upper.

f. A chin round and prominent.

g. Short hair, of a deep-brown, parting into large buſhy curls.

XVIII.

In order to ſtudy a face well, you muſt obſerve it in profile, in front, in the attitude of three-quarters, of ſeven-eighths, and from top to bottom. Make the object you are ſtudying ſhut his eyes for ſome

ſome time; let him then open them. The face, viewed in front, preſents too many things at once, and the attention is of conſequence diſtracted; it is for this reaſon I adviſe you to examine it on different ſides ſucceſſively.

XIX.

I have ſaid already, oftener than once, that knowledge of Deſign is abſolutely neceſſary to the phyſionomiſt. In order to acquire the requiſite degree of practice in this art, he ought to confine himſelf entirely to contours, whether he copy after Nature, whether he draw after buſts, pictures, engravings, or any other model whatever. He muſt be able to diſtinguiſh, reſolve, ſimplify, and explain what is complex, confuſe, or vague. All painters who are not phyſionomiſts, and who are indifferently ſkilled in deſign, cry down this method; it is, nevertheleſs, the only one which unites the advantages of readineſs, of preciſion, and exactneſs; of this I ſhall produce no other proof than the celebrated paſſions of Le Brun.

XX.

Nothing is more proper for exerciſing the phyſionomiſt than the ſtudy of Paintings in Oil; but he ought to have maſter-pieces, and they are ſo rare and ſo expenſive, that a very ſmall collection amounts to an enormous ſum. Models the leaſt proper for him, are drawings in black lead. I would adviſe him as much againſt them as againſt miniatures. Both the one and the other lead to that free manner which would paſs for Picturesque, but is only vague, and for that very reaſon contrary to reaſon and truth. In order truly to expreſs the character of the phyſionomy, in order to preſerve all the preciſion and all the delicacy of it, make uſe, in preference, of black-lead ſtrengthened by a few touches of China ink. But obſerve, at the ſame time, that drawings of this ſort ought to be executed in a dark apartment which admits the light by a round opening of a foot diameter; you muſt contrive to let it fall from the height of three or four feet above the head you are going to deſign, and the attitude of this laſt muſt approach the profile. Of all the methods which I have tried, I have found none more eaſy, nor whoſe

whose effect was generally more agreeable and more characteristic. I believe, however, that certain physionomies might be designed, with equal success, by a light falling down in a perpendicular direction; but this would answer at most with flat and delicate faces, for such as are strongly musculous would lose too much by the shades. In the other position, just now described, you might employ a *camera obscura*, which should diminish the object three-fourths; this might serve, not to execute the drawing, which would be impossible on account of the vacillation, but to ascertain, by comparison, the exactness of the copy.

XXI.

It will be asked, Who are the Physiognomical Authors you would recommend to your pupil? The number of those who can be mentioned with approbation is very small; a fortnight is sufficient to run over all of them, and even their most sensible observations have still need to be closely examined. When you have read two or three of these performances, you know almost all of them. Porta, and after him Peuschel and Pernetti, have collected all that is of any importance in the writings of the ancients on this subject. In the first, the good, bad, and indifferent, are found jumbled together: his book swarms with contradictions. He strings together, without order or method, the opinions of Aristotle, Pliny, Sueton, Polemon, Adamantin, Galen, Trogus-Conciliator, Albert, Scotus, Maletius, Avizenna, and many more. He sometimes subjoins his own reflections, which he illustrates by the physionomies of eminent men, and here chiefly he is interesting. Though addicted to the reveries of judicial astrology, he is, however, less so than his predecessors.

Peuschel, and still more Pernetti, have rendered essential service to the science of physiognomy, from having cleared it of a crowd of absurdities, in which it was formerly involved; but their writings present few ideas that can be called new, and they are very far from having determined with precision the features of the face; a determination which is nevertheless necessary, and with-

out which phyſiognomy would be the moſt dangerous of all infant ſciences.

Helvetius, in his Phyſiognomia medicinalis, has characterized the temperaments in a very ſuperior manner. If we except his fondneſs for aſtrology, he may rank with our firſt maſters.

You ought to read Huart, notwithſtanding his crudity of idea, and exceſſive boldneſs of hypotheſis. This author has ſupported his own obſervations with excellent paſſages extracted from Ariſtotle, Galen, and Hippocrates; but has not greatly enriched us with new diſcoveries.

We learn very little from Philip May; but la Chambre is a judicious writer, who has ſucceeded, in a particular manner, in the characters of the paſſions; he ought, however, to have illuſtrated his ſubjects by contours and deſigns.

John de Hagen de Indagine will excite more ſenſation by his own phyſiognomy, than by his work. This is ſcarcely any thing more than a compilation, but which merits, however, ſome attention.

Marbitius is a moſt inſufferable prattler. His diſcourſe *de varietate faciei humanæ* (on the variety of the human face), Dreſden, 1676, in quarto, does not contain ſix ideas which are his own.—The moſt abſurd of them all, that of the tranſpoſition and arrangement of the parts of the face, has been adopted after him by a writer of modern times.

Parſon, whom the Count de Buffon and Baron Haller have taken the trouble to abridge, is, notwithſtanding all his imperfections, a claſſic author, as to the part which treats of the moveableneſs of the phyſiognomy, of the muſcles of the face, and of the language of the paſſions.

At the riſk of giving offence, I will mention alſo the famous Jacob Behmen,—an obſcure myſtic, but who had nevertheleſs obſerved Nature;

Nature; who knew her, and understood her language. This elogium will be reprobated by every Aristarchus in literature; my friends will say, I ought to have suppressed it as a philosopher, or, at least, as a theologian—but why should I be afraid of following my conviction, and of paying homage to truth? Jacob Behmen, I repeat it, has left behind him proofs of a very uncommon physiognomical discernment. Not that I mean, however, to recommend all his writings indiscriminately; but his piece on *the four complexions* is an inestimable treasure to every one who knows how to distinguish between gold and dross.

William Gratarole, a physician at Bergamo, is another physiognomist who deserves to be studied. I value his work at once for the richness of its matter, and the accuracy of its style. It is entitled: "De prædictione morum naturarumque hominum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis"—An easy mode of indicating the nature and morals of man, for inspecting the countenance, and other parts of the body, and by other means.

It only remains for me to name Scipio Claramontius, the best and most solid of all the physiognomical authors of past ages. With much erudition, he by no means fatigues his reader with quotation on quotation: he sees and judges for himself: he goes into detail without being diffuse. His book "de conjectandis cujusque moribus et latitantibut animi affectibus"—on forming judgment of man's morals and secret affections, if not worthy of a complete translation, at least might furnish valuable extracts and commentaries. This work, so valuable in many respects, is, at the same time, very imperfect in others. A great many ancient errors are here repeated; but, provided you are ever so little in a condition to compare this author with his predecessors in the same career, you must applaud his discoveries, his new, and original ideas, and his judicious reflections. Even at the moments when he gives me least satisfaction, I still find a man who reflects. Though attached to the subtilties of the school, he neither offends by excessive dryness, nor over-refinement: his thoughts and style are never destitute of dignity.

Dignity! This, however, is wanting to moſt of the moderns who have written in favour of or againſt phyſiognomy. For my part, I can eaſily reconcile myſelf to an author who treats his ſubject with dignity, without affectation or preſumption; and this is a praiſe we muſt allow to Claramontius, almoſt in every page of his book. He is more than a ſcholar. His phyſiognomical information is the reſult of a profound inveſtigation of the human heart and mind. He underſtands how to make a happy application of his general rules. His extenſive erudition, without being cumberſome, is of the greateſt ſervice to him in his reaſonings and obſervations. He frequently catches with much ſagacity the characters of the paſſions, and conveys them with equal acuteneſs. In a word, I can confidently recommend this author to all who wiſh to ſtudy man, and, more particularly ſtill, to ſuch as make choice of the moral character as the ſubject of their writings.

XXII.

The phyſionomiſt muſt, of neceſſity, procure a numerous collection of Remarkable Portraits. I have ſubjoined to this Lecture a liſt of ſome that are peculiarly intereſting. I leave to *amateurs* the labour of increaſing this liſt at their pleaſure; for I have confined myſelf entirely to portraits which I have ſeen, and noted down for my own particular uſe. I can only mention their names; but I pledge myſelf, that among theſe phyſionomics there is not a ſingle one that does not deſerve to be ſtudied and commented upon. Run over this collection ſeveral times, and if you have any diſpoſition at all to be a phyſionomiſt, it will exerciſe and confirm your eye. If you wiſh after that to compare the features of theſe illuſtrious perſonages with their characters, with the hiſtory of their lives, with their actions, and their works, every one of them, I dare anſwer for it, will ſupply you with curious and important diſcoveries toward the cultivation of our ſcience. It is to their portraits, at leaſt, that I am indebted for a very great number of my obſervations: they will likewiſe enrich, in part, my Treatiſe on the Lines of the Phyſionomy, and I ſhall then ſpeak of them leſs or more in detail.

But

XXIII.

But the beſt and moſt improving of all ſchools, ever will be the Society of People of Worth, and there the phyſionomiſt ought to finiſh his ſtudies. How may perfections will he there diſcover, if he ſearch for them with the eyes of benevolence, with a heart ſimple and pure! "Seek and ye ſhall find." You will often find even there where you would not have thought of ſeeking. You will trace in every form the image of the Divinity—and this ſublime object will diffuſe luſtre over every other: it will open your eyes to a multitude of wonders, which no one ſtops to contemplate, but which every man is ready to acknowledge the moment they are pointed out to him.

XXIV.

I conclude with an exhortation, which I cannot, with ſufficient earneſtneſs, repeat: Pronounce few Deciſions, whatever importunity may be employed to induce you: calmly diſmiſs indiſcreet queſtioners who may appeal to your tribunal, whether to turn your deciſions into ridicule, or to expreſs their approbation with an air of ſelf-ſufficiency. It is madneſs to think of ſatisfying all the ſenſeleſs demands that may be made upon you. To no purpoſe will you alledge, that poſſibly you may be miſtaken.—If you are ſo unfortunate as to fall into a ſingle error, you will be hooted without mercy, as if you had advanced a claim to infallibility.

A profound and rational ſtudy of phyſiognomy is then a matter of extreme difficulty! Yes, my dear reader, it is much greater than is generally imagined. I know well at what an expence it muſt be cultivated; I know likewiſe that, after all my efforts, my progreſs in it has been very ſmall. Whoever ſeriouſly applies to the ſearch of truth; whoever lays to heart the good of humanity, and believes himſelf capable of promoting it by the aid of our ſcience, will not lightly, and without much ſelf-examination, devote himſelf to this branch of ſtudy. To diſcourage thoſe who bring not to it the tact, the capacity, and the leiſure, which it demands; to

aſſiſt

aſſiſt and encourage thoſe whoſe call is clear and decided—this is the two fold object I propoſe to myſelf. In this view I have given a faithful account of the obſervations which I have made; I have pointed out, without ſelf-ſufficiency, and without affectation, the road which conducted me to them.

I feel, more ſenſibly than any one, the imperfection and inſufficiency of the precepts which I have juſt laid down. Nevertheleſs, follow them in the ſame ſpirit which dictated them; and I am convinced you will diſcover, both in nature and the phyſionomy of man, wonders and myſteries which will amply reward your labours.

I am likewiſe perſuaded, that the greater progreſs you make, the more indulgent and circumſpect you will learn to be. You will be, by turns, confident and timid; but the more knowledge you acquire, the more reſerved you will become in pronouncing judgment.

LECTURE

LECTURE XXXII.

UNCONNECTED REMARKS.

I HAVE hitherto endeavoured to collect materials, and to exercise, by examples, the physiognomical tact of those who will take the trouble to reflect. In this view, I have passed by in silence the greatest part of the *objections* commonly offered, satisfied with refuting them by facts.

The case of objections against the physionomy is frequently similar to those disputes which are started respecting the legitimacy and moral end of certain actions in life. There is nothing easier than to attack these by puzzling sophisms. But the truly good man, who does not stand still to give dissertations on virtue, listens to the captious arguments which are thrown out against him, modestly gives his opinion of them, is silent when he sees it rejected, loses temper, or smiles, and then goes and puts in practice the duties, the utility, or possibility of which had been called in question—and in the end the cavillers are constrained to admit, 'that this man was in the right, and acted wisely.'

A great number of persons will pass whole days in declaiming against

againſt phyſiognomy, and in deviſing, againſt this ſcience, objections which it is frequently difficult immediately to overthrow. The phyſionomiſt, meanwhile, liſtens in ſilence, ſmiles at the jokers, then goes and ſelects from the crowd, a man whoſe merit had been overlooked; embraces him and calls him Brother--and this diſcovery procures him a ſatisfaction, which all the ſophiſms in the world cannot diſcompoſe; a joy as pure and unchangeable, as the delicious ſentiment which flows from the performance of a good action.

'There can be no ſuch thing,' I ſhall be told, 'as a general phyſiognomy, ſeeing every individual feels, in his own way, ſympathy or antipathy for the forms which ſurround him. Objects produce on every one of us a particular impreſſion, after which we act. It is frequently the exterior which decides reſpecting friendſhip, love, hatred; and this exterior is ever found wonderfully in harmony with the interior.' I am by no means diſpoſed to call in queſtion the truth of this propoſition; but it does not at all affect this other truth: 'That certain faculties and certain inſtincts may be determined in an abſtract manner by external ſigns.'

I ſhould be tempted to call the Phyſiognomical Sentiment 'a lively intereſt which I take in viſible objects—an intereſt which leads me to know, if not wholly, at leaſt in a great part, the relation which ſubſiſts between the exiſtence of one individual and that of another; between its exiſtence and my own.'

But this ſentiment which diſpoſes us to the ſtudy of this ſcience, is ſometimes an obſtacle in the way of progreſs. If, on the one hand, beauty attracts, and uglineſs repels us—on the other, the deſire which allures to the former, and the averſion which the ſecond excites, prevent us from conſidering both the one and the other with the attention and impartiality which are neceſſary to the thorough knowledge of them.

But is it neceſſary, after all, to know the whole thoroughly? It appears to me that every one is a phyſionomiſt to a certain point; that every one has the phyſiognomical tact to ſuch a degree as to be ſtrictly ſufficient for him.

I am

I am abundantly ſenſible that exterior objects affect me very differently now from what they did when I was young; it is very poſſible, however, that this change may not be an effect of the progreſs of my knowledge. The relation of things, perhaps, alone may have changed.

Phyſiognomy is a poetic feeling, which perceives cauſe in effects. Moſt men appreciate a poem as they do a picture: in both they look for beauties, reſemblances, or caricaturas.

The deciſions which have been, or ſtill may be, pronounced on my Eſſays, will be productive of innumerable writings on the ſcience of phyſiognomies. The motto of Bayard, 'Sans peur et Sans 'repoche'—Without fear without reproach—does not better accord with the beautiful phyſionomy of that gallant Knight, than the criticiſms of our young literary doctors agree with their learned mien and ſtarched air.

Were I permitted to aſk a favour, it would be, that my work might not yet become the ſubject of converſation in the view of either praiſe or cenſure; and that time may be allowed me to reſolve by induction difficulties which will appear inſurmountable.

I riſk nothing in the mean time, when I aſſert, that of all the objections which have reached me, there is not a ſingle one but may eaſily be removed by diſtinguiſhing between the *ſolid* parts and the *ſoft*—between the diſpoſitions and the employment of the faculties.

Every thing in man is, if I may uſe the expreſſions, label and contents, branches and root, diſpoſition and employment, fleſh and bone.

Unfold this idea, purſue it as far as you can, and it will give you the key to the whole phyſiognomy.

On the ſuppoſition even, that all I have produced in this Vo-

lume is nothing more than a repreſentation of certain real perſonages, nothing more than a gallery of phyſionomies and characters; on the ſuppoſition, that I have not pointed out and demonſtrated, in any reſpect, the harmony which exiſts between the exterior and the interior—I ſhould not be diſpoſed, however, to believe that I have undertaken a fruitleſs labour.

END OF THE SECOND VOLUME.